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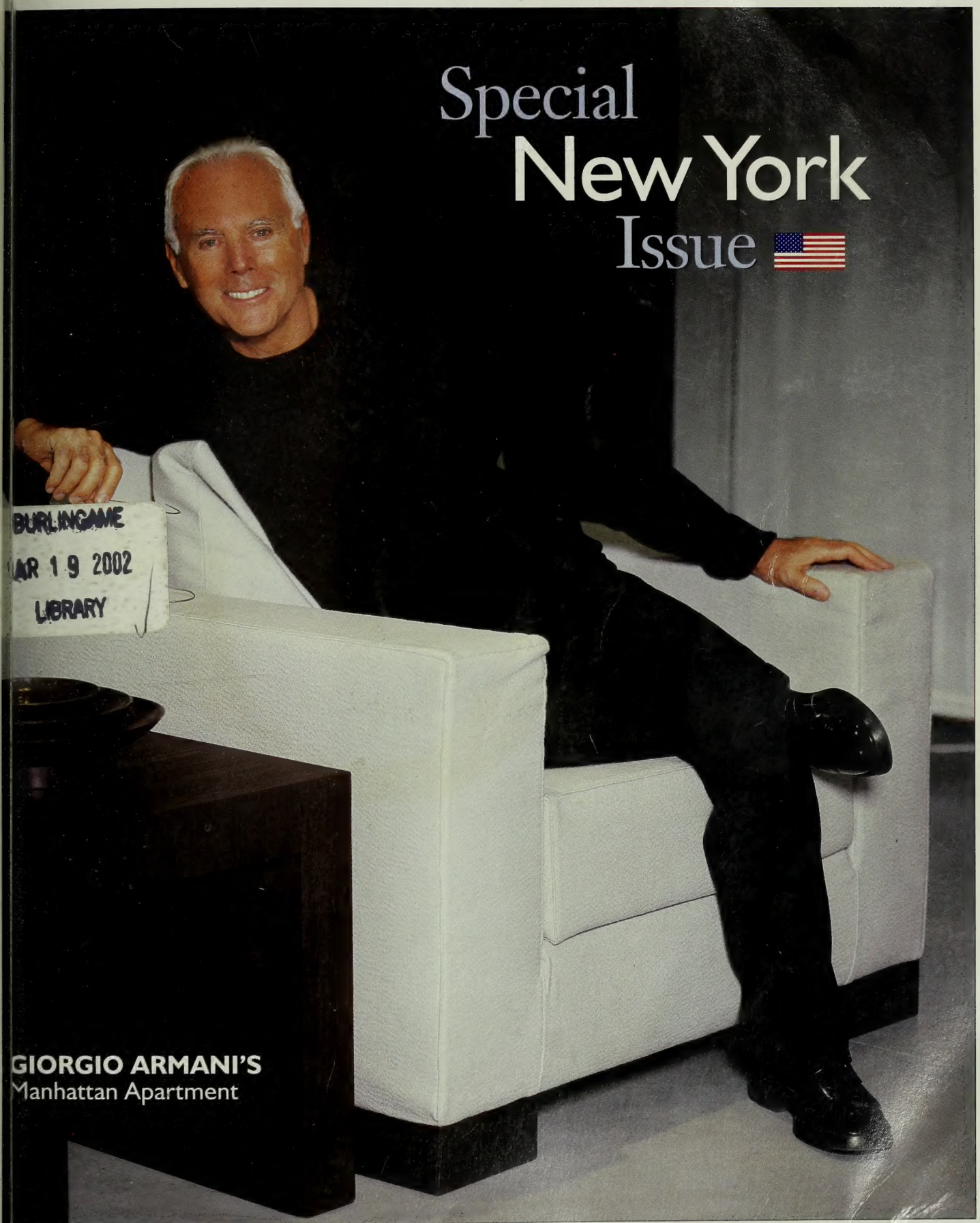
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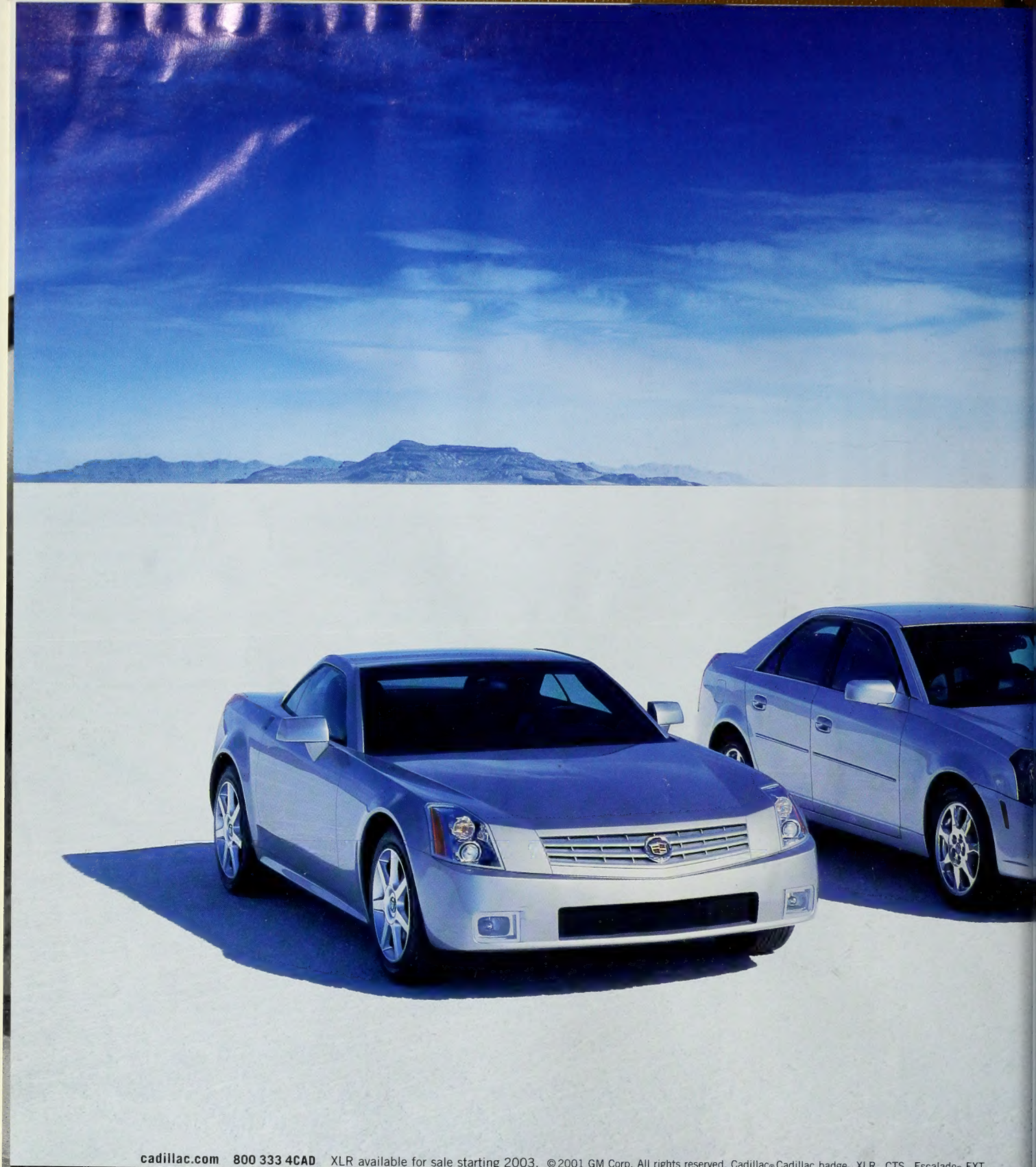
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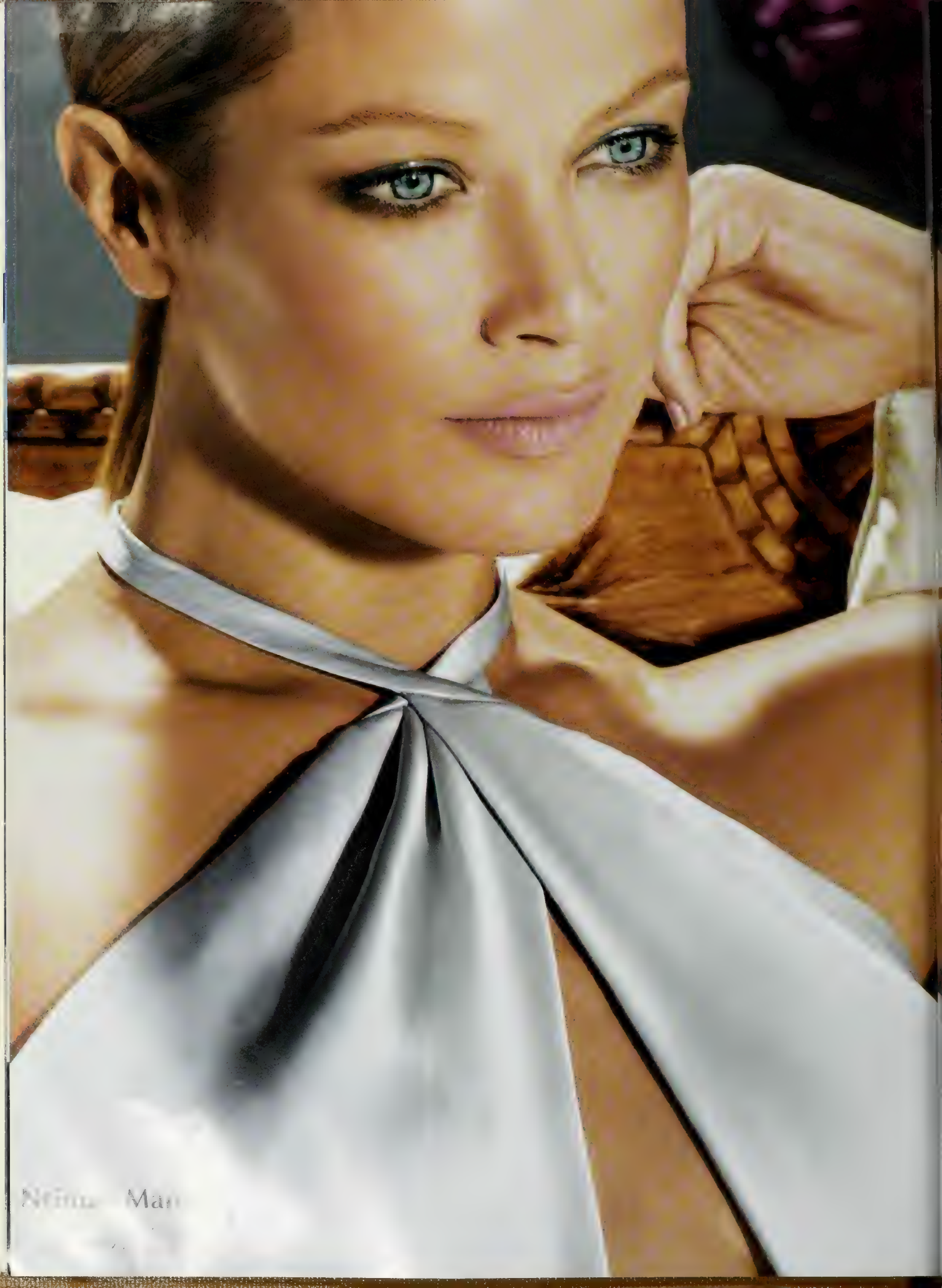


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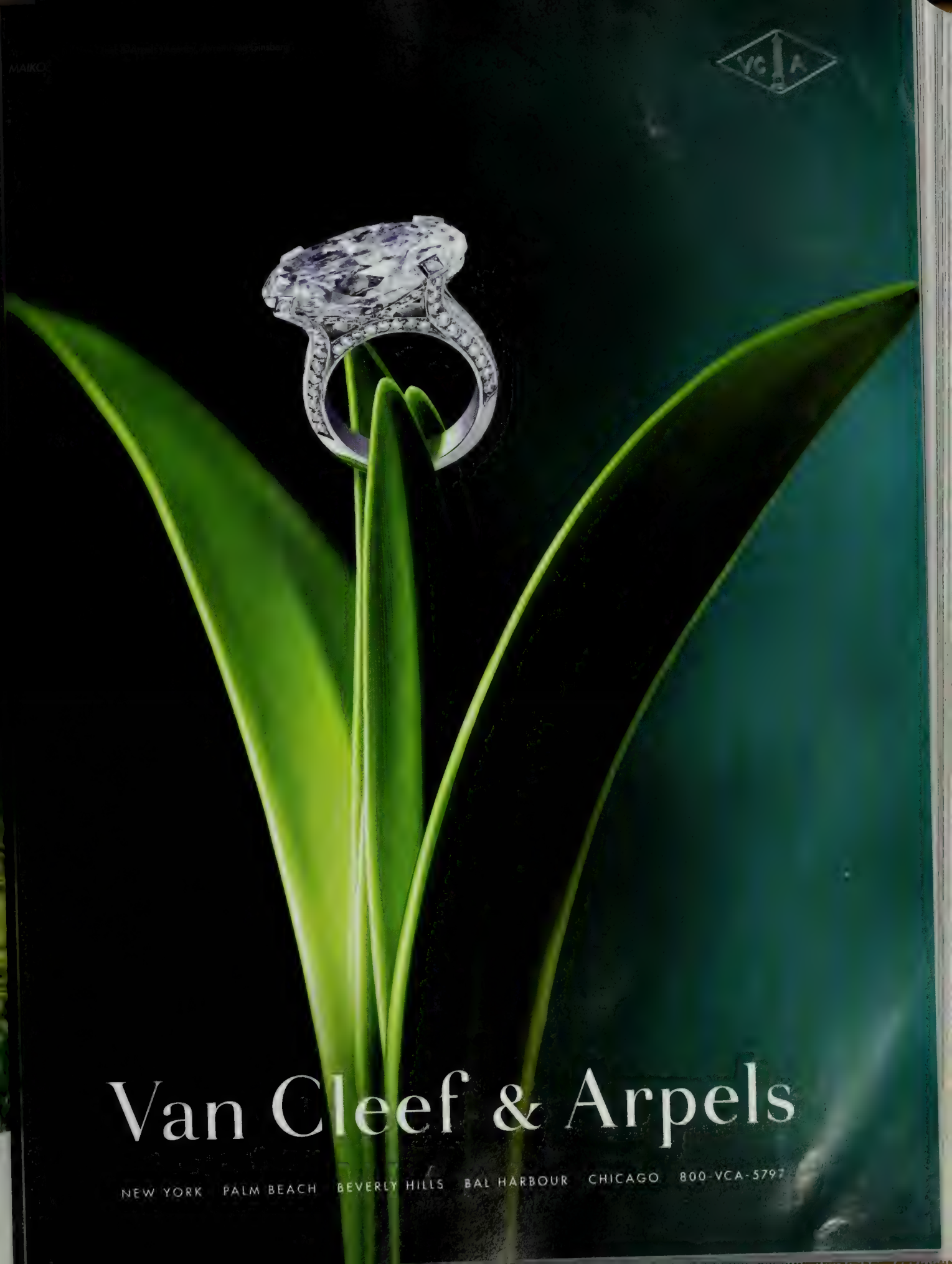
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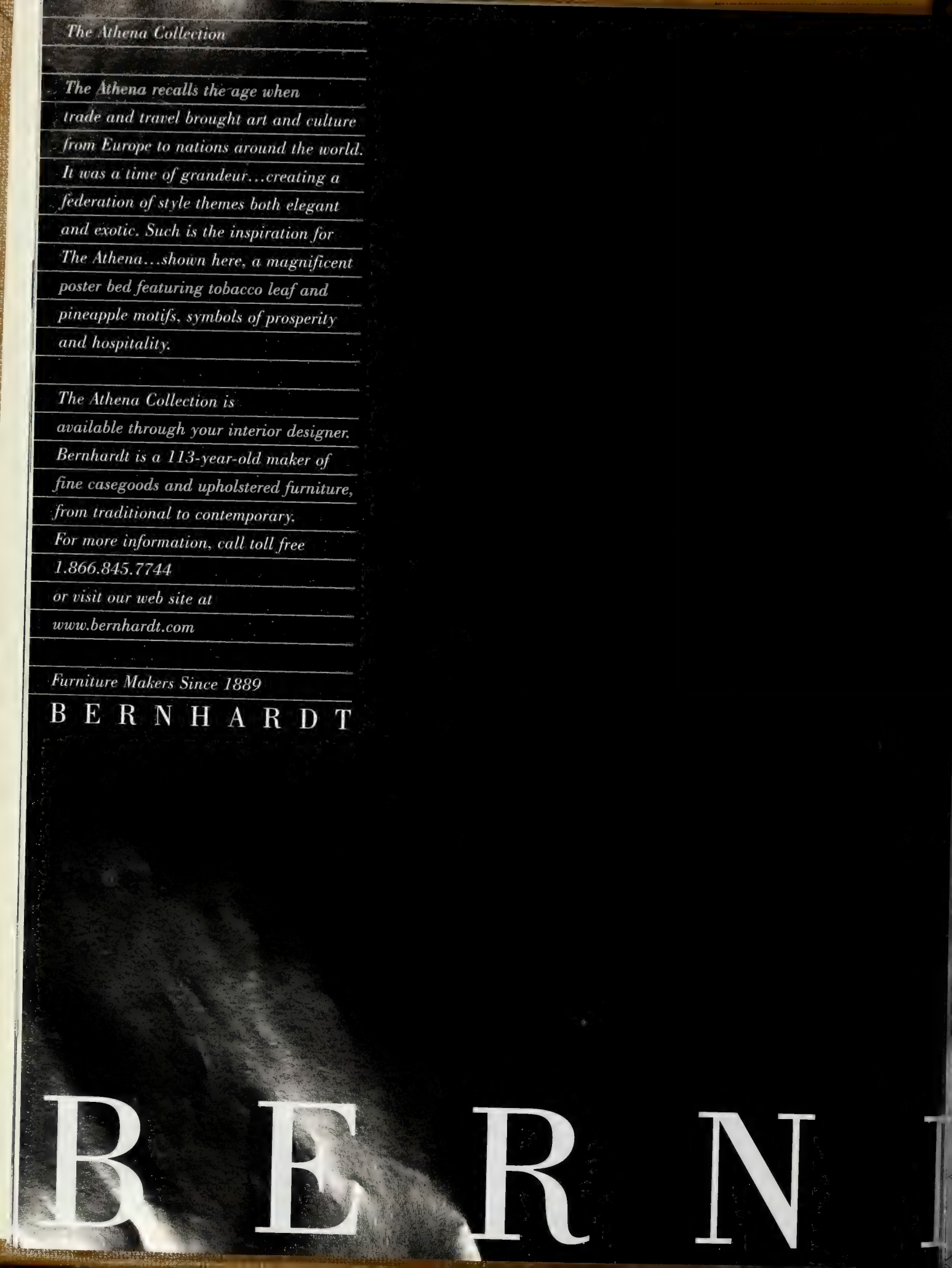
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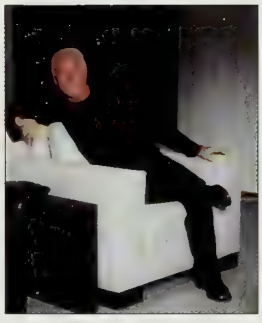



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A 290-gallon Japanese-style tub in a bath overlooking Manhattan. Architectural and interior design by Sills Huniford Associates. See page 194.

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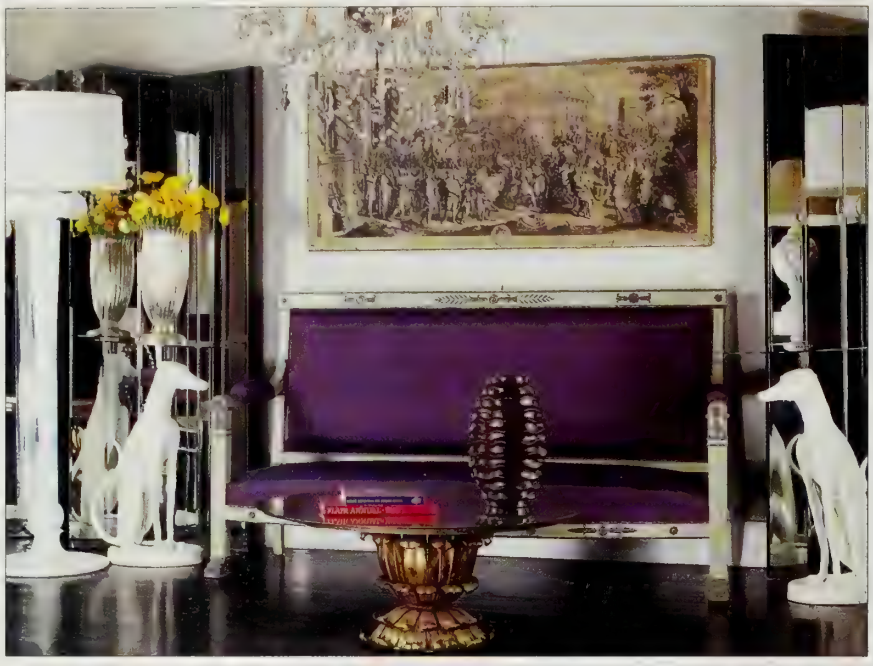
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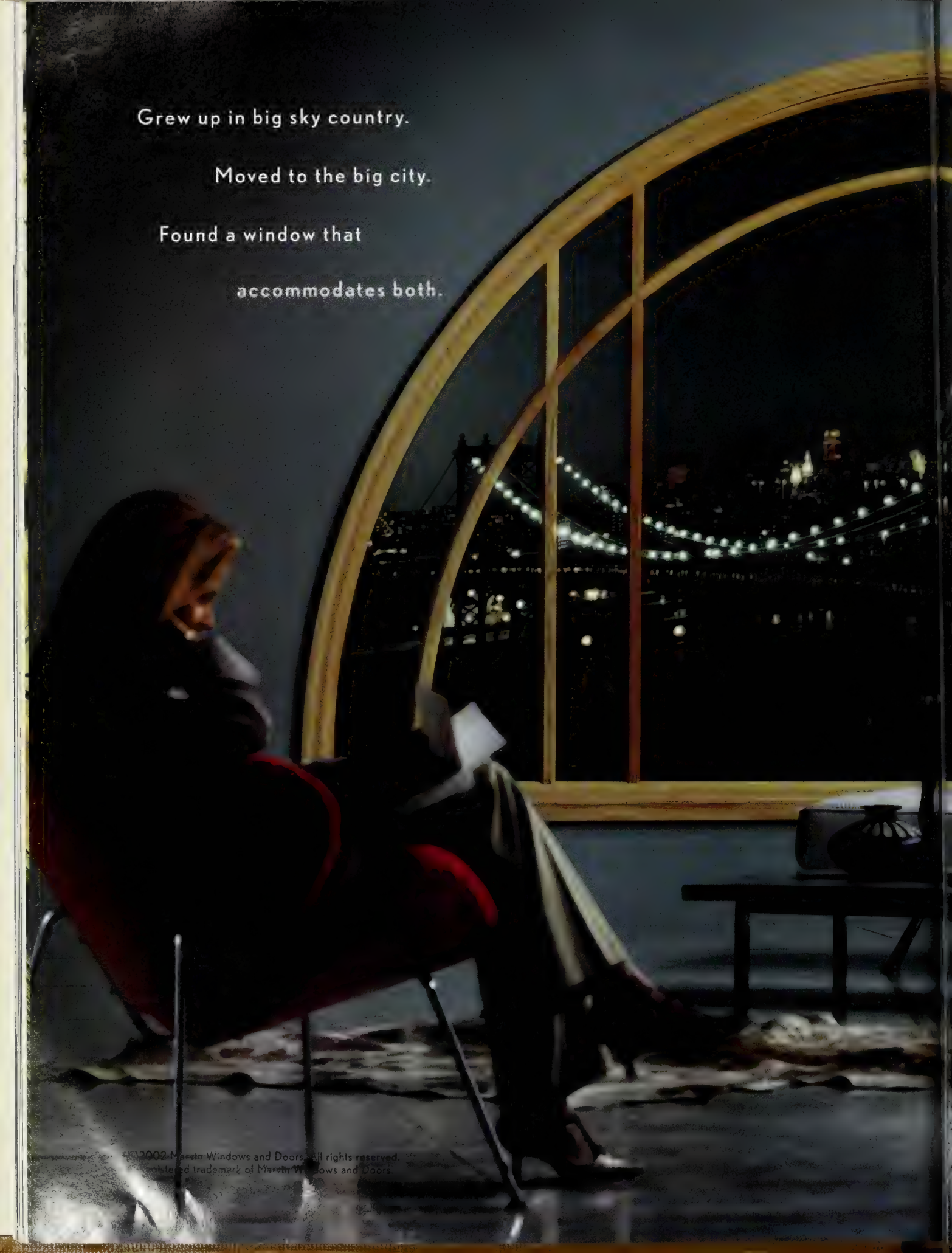
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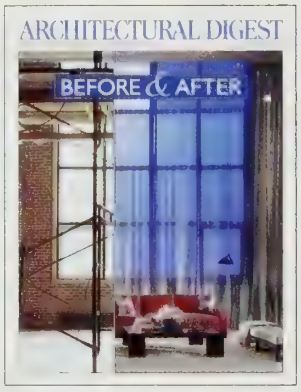








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As soon as I saw your February 2002 Before and After issue, I bought it. I really enjoy seeing what other people have done and the many ways in which they express their creativity. What interior designer Suzanne Lovell did to an abandoned artillery shed ("Trading Cannons for Cushions") was thrilling. What an exquisite home! Never in my wildest dreams had I imagined anything like it.

—Anne Sillmansberger
Arlington, Virginia

BEFORE AND AFTER

I always enjoy your magazine and look forward to it each month. I felt the February issue was especially great because of the floor plans that accompanied many of the articles. They add so much to one's understanding of the home.

Shirley Ver Steegh
Oskaloosa, Iowa

PROBLEM SOLVERS

Architects John Ike, Thomas Kligerman and Joel Barkley did a tremendous job on the loft renovation ("Cleverly Concealed, Subtly Revealed," February). This project, like so many of their others, demonstrates their ingenuity in coming up with solutions to unusual problems—such as the conversion of a water tower into a usable space.

Larry Smith
New York, New York

COLOR, PLEASE

Carleton Varney's fabulous transformation of a Manhattan high-rise ("Colorful Conversion," February) was enough to cure anyone's winter blahs. I have long been a fan of bright colors and multiple patterns, and these before and after pictures would make any skeptic jump to take note. If ever there was an inviting oasis in the midst of a vanilla world, this it it. Many thanks for sharing this project with your readers.

Tim Finley
Glen Carbon, Illinois

DAY BRIGHTENER

I have been an avid reader of *Architectural Digest* since 1995. Your magazine's beautiful pages are like a ray of light in the everyday grayness.

Siniša Bezbradica
Nova Pazova, Yugoslavia

JEREMIAH GOODMAN

During our last trip to the Hamptons, we were invited to the home of some friends. We were captivated by the tales of another guest who recalled his travels and work, people and places —stories of other countries, movie stars and design legends. By the end of the night, the older gentleman had signed a book for us of some of the greatest home renderings we had ever seen. That man was Jeremiah Goodman. When he was quoted in your February issue ("Art Notebook: Personalized Portraits") as saying how the people he worked with were "incredibly kind and generous," we remembered that the same could be said of him.

Todd L. Kiefer
T. Joseph McCarty
Columbus, Ohio

AND ANOTHER FAN

Thank you for the article about Jeremiah Goodman. His paintings are simply wonderful, and I know him to be a kind and generous man.

Richard West
Fort Lauderdale, Florida

POINT OF VIEW

The January 2002 edition is stunning—in fact, very stunning. There is lots to read, lots to ponder and, above all, insight into the world of designers.

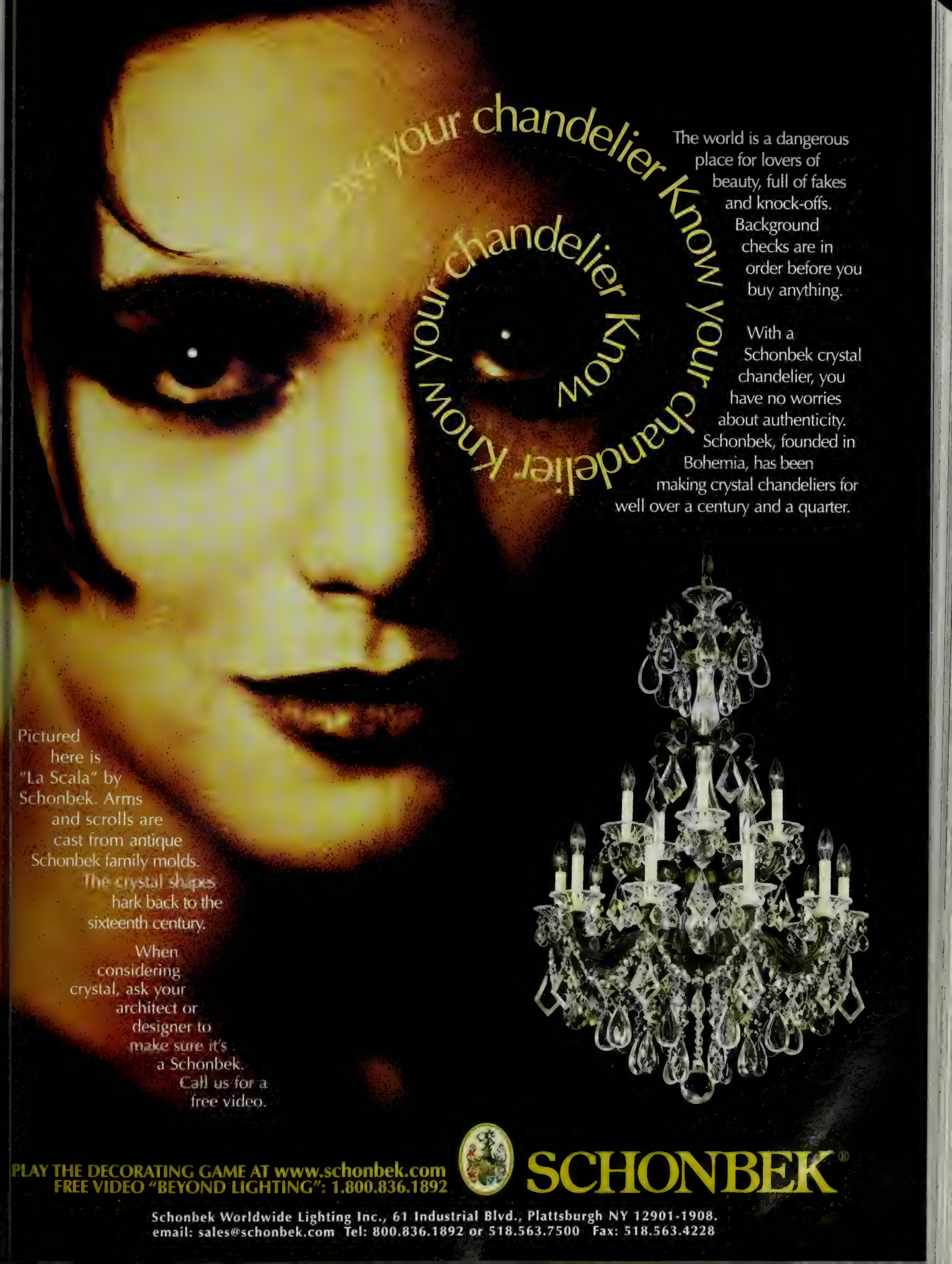
Peter Veldsman
Cape Town, South Africa

OLD FRIENDS

I was delighted to see the article in the January issue by Judith Thurman on the Manhattan architecture and design firm of Shelton, Mindel. I met Peter Shelton and Lee Mindel when I was a young model-actress in New York City. They were very nice to me then, and I'm happy that they are receiving the recognition they deserve.

Katharyn Taylor
San Pedro, California

The editors invite your comments, suggestions and criticisms.
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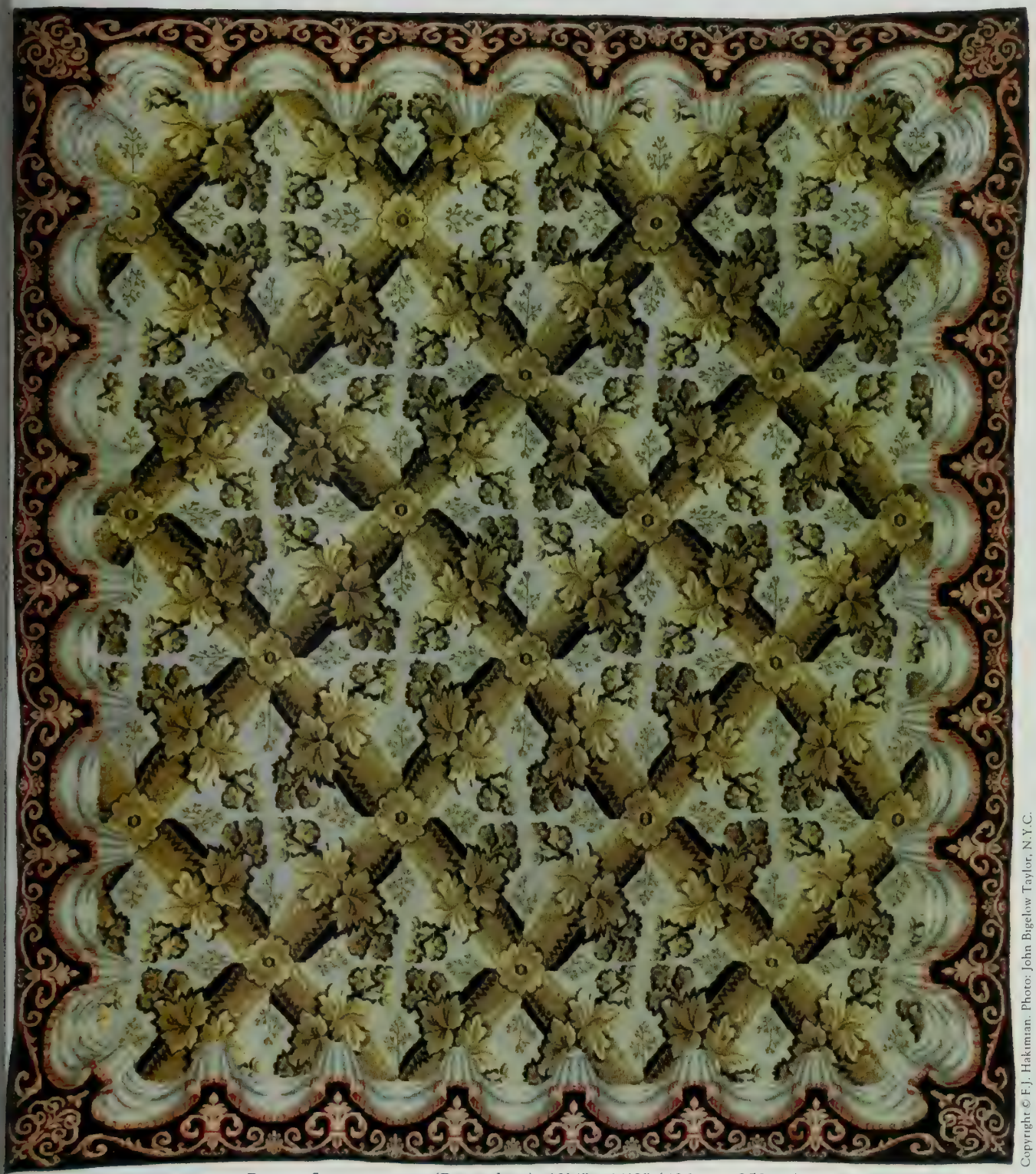
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Russian flatweave carpet (Bessarabian), 13'4" x 11'9" (406 cm x 358 cm), St. Petersburg, Russia, 1st half of 19th century.

F. J. HAKIMIAN

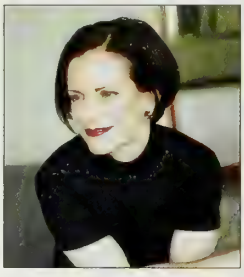
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Our last New York issue was published in November 1992. To be candid, after six issues, our readers' interest appeared to be waning. We even detected some resentment. A typical letter read, "Please don't do an entire issue about New York again. We just aren't interested in how New Yorkers live." After September 11, the whole world became focused on New York and New Yorkers. Most people found themselves deeply admiring of all things New York, and especially of New Yorkers themselves. We recognized in the city and in its residents a profound strength of character that could not be crushed. Overnight, New York became the international beacon of courage, tenacity, resilience and hope. We loved New York. Along with that came a marked renewal of interest in the home. After the first few weeks of shock and disbelief, designers, showrooms, antiques shops and art galleries experienced a resurgence of business. Clients old and new went in search of objects of quality and meaning and enduring value—perhaps, in part, because New York had brilliantly shown us all exactly what it meant to live a life imbued with quality and meaning and enduring value. We love New York.

***Paige Rense**, Editor-in-Chief*



HOLLY BRUBACH ("Architectural Digest Visits: Giorgio Armani," page 178), a fashion critic and former style editor for *The New York Times Magazine*, is an *Architectural Digest* contributing writer. Her articles have appeared in *Vogue*, *Travel & Leisure* and *The New York Times Book Review*. She is the author of *A Dedicated Follower of Fashion* and *Choura: The Memoirs of Alexandra Danilova*.



WILLIAM HAMILTON (Guest Speaker, page 66) is a cartoonist for *The New Yorker* and a writer whose work has appeared in *The New York Times Magazine*, *Harper's Bazaar* and *The Atlantic Monthly*. He is the author of the novels *The Lap of Luxury*, *The Love of Rich Women* and *The Charlatan* and is the 1998 Robbie Award winner for Best New Play.

RICHARD CONNIFF ("Paris on the Park," page 212), a frequent contributor to *The New York Times Magazine*, *Smithsonian* and *National Geographic*, is the author of *Spineless Wonders* and *Every Creeping Thing*. He is a National Magazine Award winner and the recipient of the 2001 John Burroughs Award for outstanding nature essay of the year.



MICHAEL MORAN ("AD Personalities: Live Well and Prosper," page 136; "Bathed in Light," page 194) is an *Architectural Digest* contributing photographer. His images have appeared in *Work Life: Tod Williams Billie Tsien*, *Philip Johnson's Glass House* and *The Architecture of Frank Gehry*. His book *Nanoarchitecture: A New Species of Architecture* will be published in June.

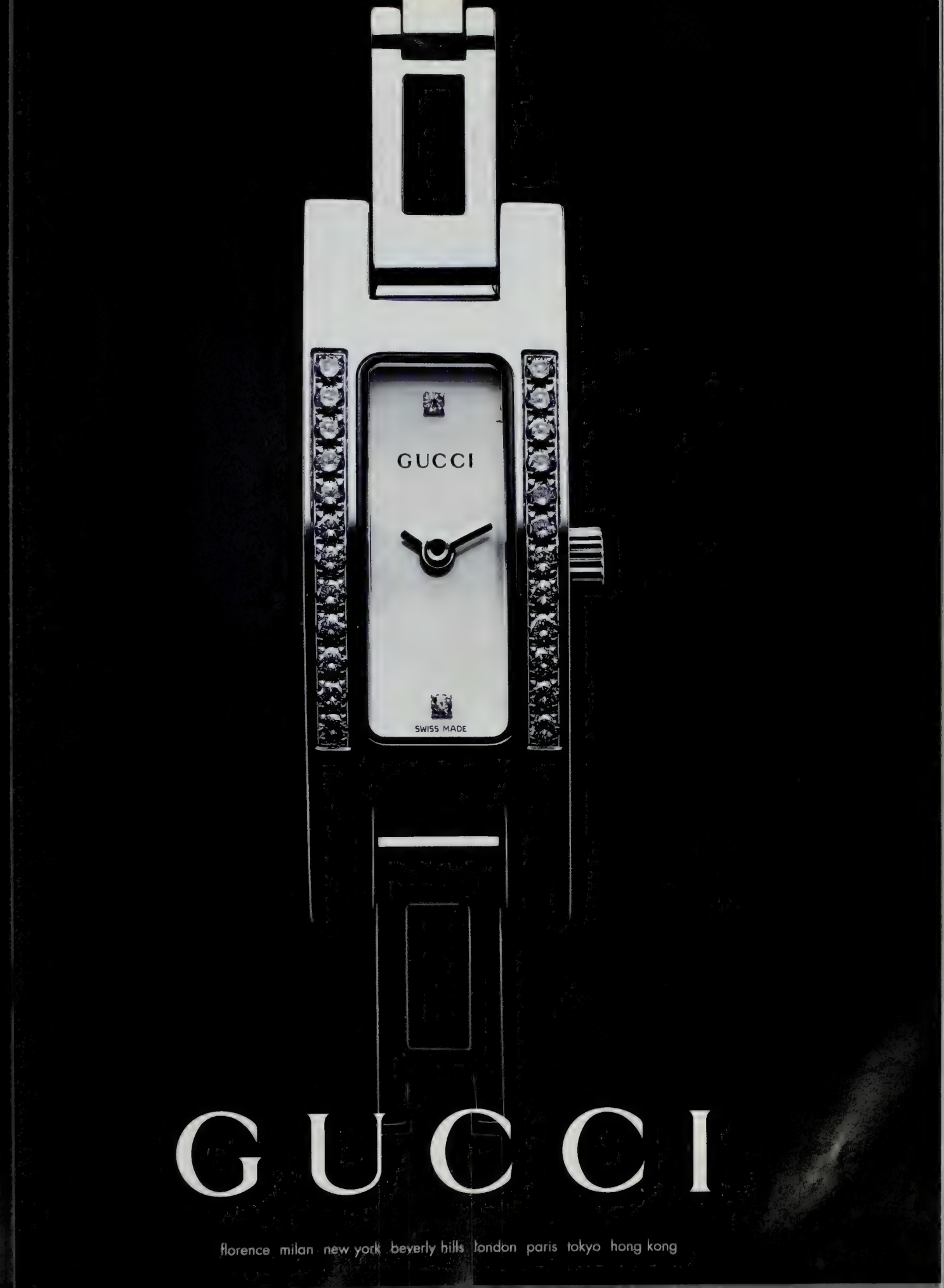




SCOTT FRANCES ("Before & After: Going with the Flow," page 204; "Two Different Worlds," page 220; "A Writer's Refuge," page 230; "Getting Smart," page 238; "The Test of Time," page 252; "Without Reservation," page 260) is an *Architectural Digest* contributing photographer. His images have appeared in numerous books, including *Richard Meier Architect* and *Richard Meier Houses*.



JEAN STROUSE ("A Global Outlook," page 188; "AD Personalities: Live Well and Prosper," page 136), a 2001 MacArthur fellow, is an *Architectural Digest* contributing writer. She is the author of *Morgan: American Financier* and *Alice James: A Biography*, which won the 1981 Bancroft Prize in American History. Her work has appeared in *The New Yorker*, *Newsweek*, *Vogue* and *Elle*.


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DESIGNERS *at* LARGE

Our Editors Present the Design World's Favorite Sources



BUATTA MIXES IT UP IN MANHATTAN

One might wonder what traditionalist **Mario Buatta** would want with a modern-furniture shop, but **Duane**, he says, is no ordinary midcentury showroom. "Their stock is interesting," says Buatta (above, with a Qing Dynasty figure). "They do have pieces from the 1940s and '50s, but they also have classic decorative items from the 18th and 19th centuries, which my clients always need and love. And I like the way everything is set up. It's a fresh approach—very clean, putty-colored walls make for a great background."

A few years ago owners Wilson Henley and Bruce Glickman went to the Paris flea markets looking for rustic furniture for their shop in Connecticut. They returned with some items from the 1940s and moved their business to Manhattan, where they are today. "We thought this period was a bit more interesting," Glickman says. "We wanted to change the whole focus." Clients will now find a 19th-century commode displayed with a 1960s Lucite lamp and a glazed Raymor vase (right). Buatta recently purchased a pair of 19th-century tortoiseshell mirrors and a Victorian chair upholstered in red leather.



Duane
176 Duane St.
New York, NY 10013
212/625-8066

A HISTORY WORTH ITS WEIGHT IN GOLD

Not long after Pierre Emmanuel Guerin emigrated to the United States from Brittany, France, in 1852, he opened a small metal shop in New York. Nearly 150 years later **P. E. Guerin** still produces the very same line of brass and chrome hardware that made it a top source for the Metropolitan Museum of Art, Henry Ford, **Billy Baldwin** and **Mark Hampton**. The shop's current generation



of devotees includes **Roger de Cabrol** and **Naomi Leff**, who look to owner Andrew F. Ward, Guerin's great-grandnephew, for such pieces as a Louis XVI–style gold-plated brass door knocker (above left) and a Renaissance-style knob (above right).

P. E. Guerin
21–23 Jane St.
New York, NY 10014
212/243-5270

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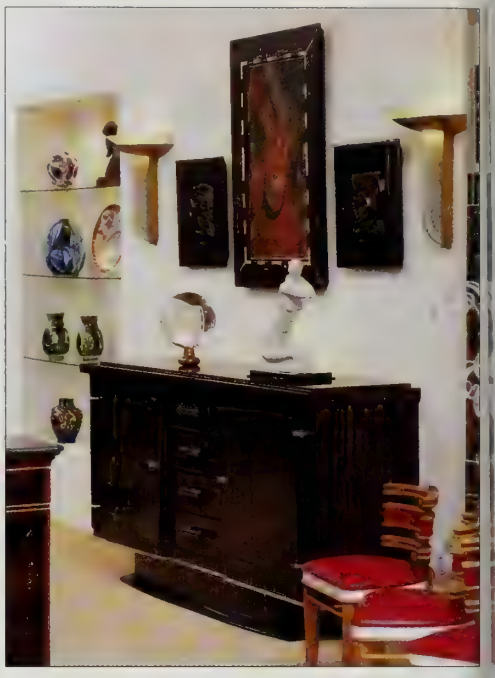
PERFUME

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DESIGNERS *at* LARGE

A PASSION FOR FRENCH FINERY





He buys furniture the way a very passionate collector does," Dilger Gibson's **Monique Gibson** says of Charles Dauphin, coowner of **Galerie de France**. "He really knows what he's doing. You'll find a wide range of items at his shop, because, as much as he's into 20th-century French design, he has other pieces beyond those boundaries." Dauphin and his partner, Michel Descours, who is based in Lyons, opened a gallery in Los Angeles five years ago. They recently moved the business to New York, where they continue to sell everything from an ancient Greek vase to a secretary by André Sornay. Gibson (above left, at the shop) is particularly fond of a "superb" Jacques Adnet desk and a group of leather chairs. Another highlight is a 1930 macassar-ebony-and-silver buffet by Jules Leleu (above).

Galerie de France
184–186 Duane St.
New York, NY 10013
212/965-0969



According to Los Angeles–based designer **Tim Corrigan**, Paris's **Les Mille Feuilles** (above) is always a good place to find unique decorative items. Traditionally styled lighting, objects and furniture, as well as floral arrangements, abound at the shop, which also does custom work. "We're not trying to reconstruct history but to take elements and ideas from the past and reinterpret them in unexpected ways through different materials," says Philippe Landri, who runs the space with Pierre Brinon. "We enjoy objects that have a sense of imperfection—without the artist's hand, a piece can be somewhat banal." Among Les Mille Feuilles's varied inventory are reproduction 18th- and 19th-century busts, crackle-glass chandeliers, porcelain centerpieces (right) and pewter vases.

Les Mille Feuilles
2 rue Rambuteau
75003 Paris
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OBJECTS OF DESIRE



continued on page 46

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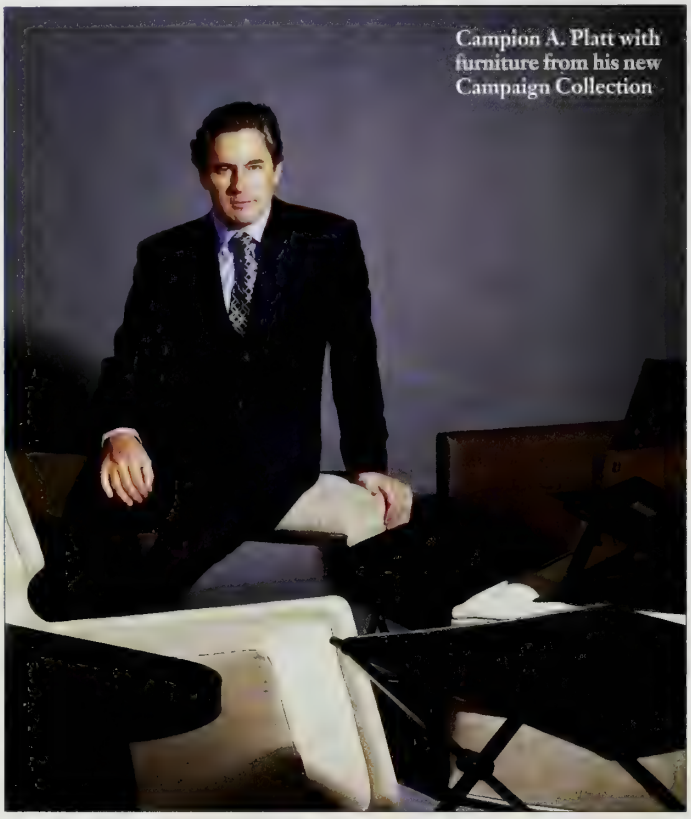
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Campion A. Platt with furniture from his new Campaign Collection

CAMPION A. PLATT'S MOVEABLE FEAST

New York architect **Campion A. Platt** has an unusual source of inspiration for his debut line of furniture: British campaign, or military, pieces from the 18th and 19th centuries. "It was a matter of class," he says. "The officers defined rank according to the amount of furniture they dragged around."

Platt began by studying models, researching the Napoleonic and Anglo-Indian wars and developing prototypes for what would eventually become the Campaign Collection, which includes the Palanquin table, the Pillow Scribe desk and the Wellington chair. "This project had to be an extension of the firm's other design work," he explains. For instance, Platt had been working with issues of scale and movability for the pieces he designed for Manhattan's Mercer Hotel and MercBar. As a result, his new Note to Self desk folds into a carrying case; the Matchbook folding bookshelf and bedside table converts to an étagère; and Inside Out is a tufted-leather bench that folds into a cube. The collection's cast-gunmetal hinges and handles were also created by Platt.

"The line is redolent of history," says Nicholas A. Brawer, author of *British Campaign Furniture: Elegance Under Canvas 1740–1914* (Harry N. Abrams, 2001), with whom Platt worked. "It's a modern take on an old classic."

Campion A. Platt Architects
152 Madison Ave.
New York, NY 10016
212/779-2751



Platt's Inside Out leather bench, which folds into a cube

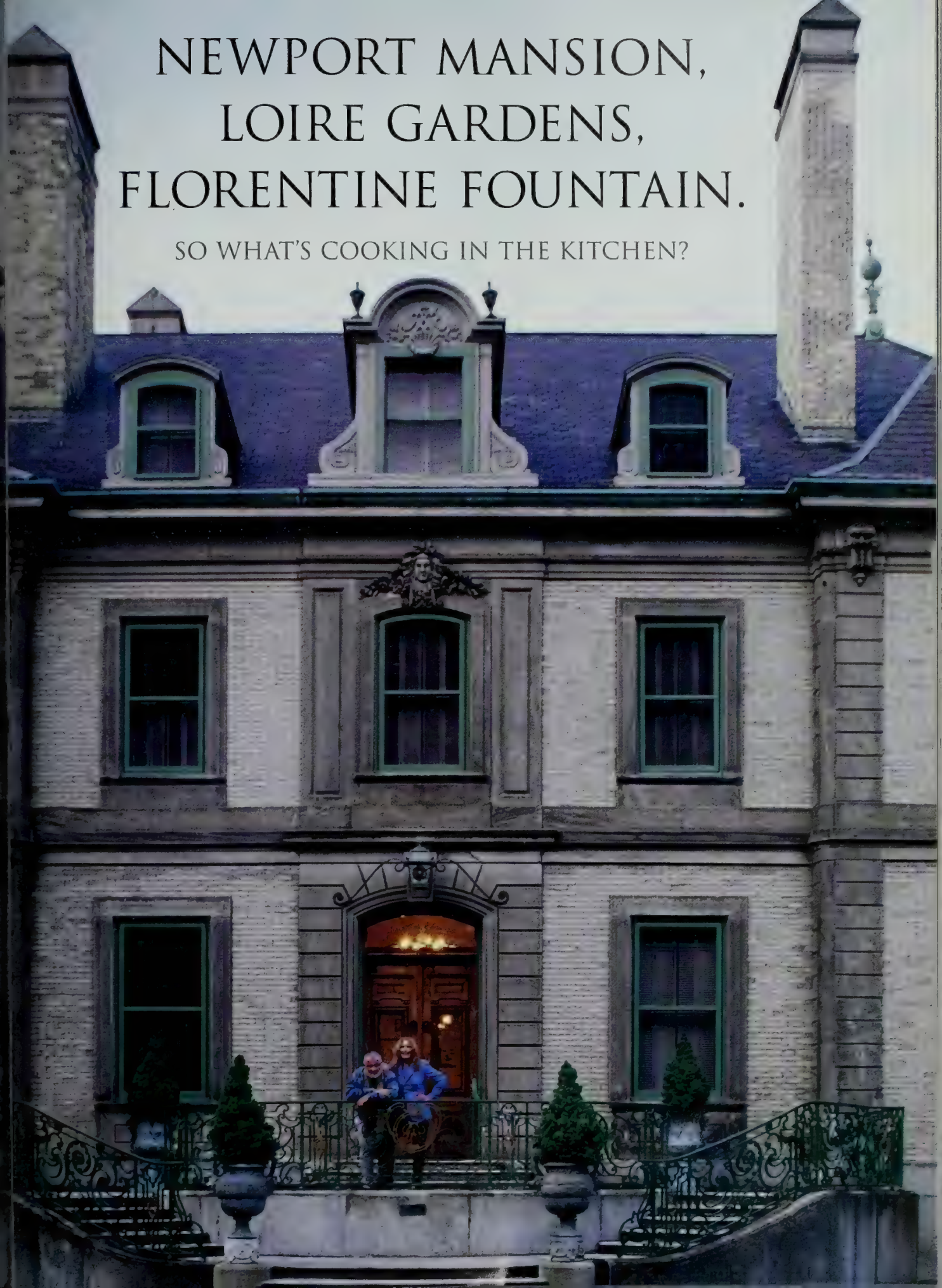


The Wellington chair, above, and the Note to Self desk, above left

continued on page 50

NEWPORT MANSION, LOIRE GARDENS, FLORENTINE FOUNTAIN.

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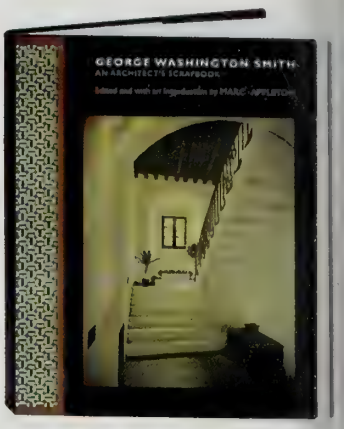
For nearly 30 years the New Orleans–based Dixon family has dealt in antique European tall case clocks and oil paintings. "**Dixon & Dixon** is the first place I think of for quality English and French paintings," says **Donna Livingston** (right, at the shop, near a 19th-century English portrait and an early-18th-century tall case clock by John Oliver, of Manchester). "They have wonderful English, French and Dutch furniture and some antique jewelry, and the people who work there are extremely friendly. I always feel welcome."

"My mother raised me around antiques," says Frank Dixon, president. "She started the business, and then my father became involved a few years later. We now have 10,000 square feet in New Orleans and another shop in Atlanta, which we recently opened. Both galleries have a rich look, and our pieces aren't outrageously priced." Among the shop's furnishings are a Régence-style commode, an Imari covered jar and charger, and works by Joseph-Charles François and Gerard Rouxe (left).





Dixon & Dixon
237 Royal St.
New Orleans, LA 70130
800/848-5148



DESIGNED FOR READING

I've admired George Washington Smith's work since the 1950s. As a child, I often visited my grandparents' home on Hope Ranch in Santa Barbara, which he designed for them in 1925," says **Marc Appleton**, who edited and wrote an introduction for ***George Washington Smith: An Architect's Scrapbook*** (Tailwater Press, $65). When Appleton bought the scrapbook, it was "an unbound mess of clippings," but the challenge of publishing it seemed worthwhile, he says, since a major book on Smith had never been released.

Susan Sheehan's new book, ***The Banana Sculptor, the Purple Lady and the All-Night Swimmer*** (Simon & Schuster, $25), which she cowrote with Howard Means, explores through a series of interviews the lives of ordinary people who do extraordinary things.

A SILVER LINING FOR SAN FRANCISCO

Known to such designers as **Paul Vincent Wiseman** for his custom leather furniture, San Francisco–based **Eric Brand** has just introduced a series of silver-plated tables and accessories. There are currently two tables in the Silverado collection: the Stem table (right) and the Cocktail table, which incorporates woven wicker into the lid. Both are handcrafted using Incan silversmithing techniques and are available in matte, dimpled and polished finishes. "The materials provide a sense of luxury that our line is known for," Brand says. "But the idea is to create luxury items that are functional." His designs can also be ordered in solid sterling silver.

Eric Brand Furniture
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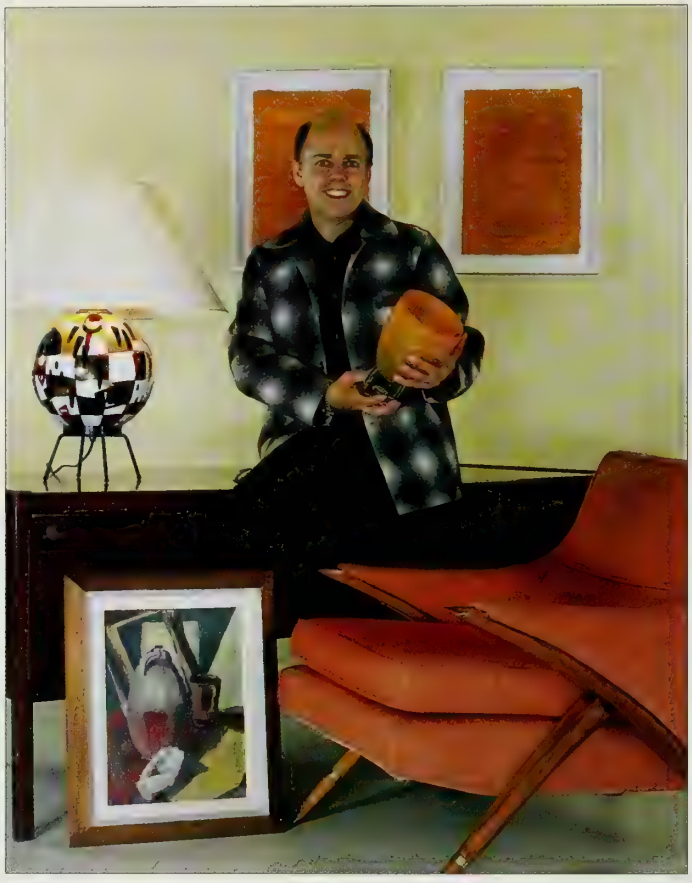
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HUDSON VALLEY'S MIDCENTURY MAKEOVER

The challenge is convincing people that not all 1950s furniture is kitsch," says shop owner Frank Rosa. "I try to deal with the more elegant part of the 1950s." Rosa's Hudson Valley shop, **20th Century Gallery**, which has just moved to a new 5,000-square-foot space across from its original location, is home to pieces by Florence Knoll, T. H. Robsjohn-Gibbings, Paul McCobb, Paul Frankl and Edward Wormley. **Stephen Shadley** (left, with a Murano vase and a chair by Gio Ponti) is drawn to Rosa's "clean sensibility" and ample selection of Italian glass (below left). Rosa also carries contemporary lighting (below right), some of which he has manufactured under the name Rosa Home.

20th Century Gallery
605 Warren St.
Hudson, NY 12534
518/822-8907





RUSTIC STYLE IN THE HEART OF MEXICO



Over 20 years ago the Chapital family acquired an 18th-century hacienda in the foothills near one of central Mexico's still-active volcanoes, where they opened a Spanish art gallery. Today, however, **Esteban Chapital** and his son, who has the same name, have expanded their business to include regional antiques and a line of colorful furniture. Architect **Ricardo Legorreta** is among clients who enjoy the Chapitals' armoires (left), tables, chairs, bed frames and decorative items, created mainly from old wood doors, beams and other pieces from aging structures. "We pride ourselves on never cutting down a tree to make our furniture," says the younger Chapital. "Instead we recycle the wood, and in doing so we resurrect its history—long hidden under layers of use." The Chapitals still collect art, which they display in a gallery that was once the hacienda's chapel.



Above, a selection of antique wood doors at Esteban Chapital

Esteban Chapital
Hacienda Munive
Kilometer 93, Carretera Federal
Puebla, Mexico
52-227-276-1423

continued on page 56



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ART DECO AND BAUHAUS COME TOGETHER IN BERLIN



When Italian designer **Verde Visconti di Modrone** shops for pieces by some of Germany's greatest 20th-century masters, she goes right to the source—to **Design Store** (left), in Berlin, which has become a favorite destination for Bauhaus furniture and lighting. Owner Martin Nowak, who recently moved his business to a space once used as a lightbulb factory, has a large selection of pieces by Ludwig Mies van der Rohe, Marcel Breuer and Wilhelm Wagenfeld, which he displays with Danish and French Art Déco design, contemporary Italian lighting and some African tribal art. "It's in the mix," he says. "I love bringing together dark woods, tubular steel, chrome or aluminum and the finest leather upholstery." For example, a group of Arne Jacobsen chairs (above) can be seen near a sofa by Jean-Michel Frank and a group of Charles Rennie Mackintosh's classic oak chairs.



Design Store
Helmholtzstrasse 2–9
Gewerbehof, Haus 1
10587 Berlin-Charlottenburg
49-30-315-24-84

FINDING A FORTUNE IN NEW YORK

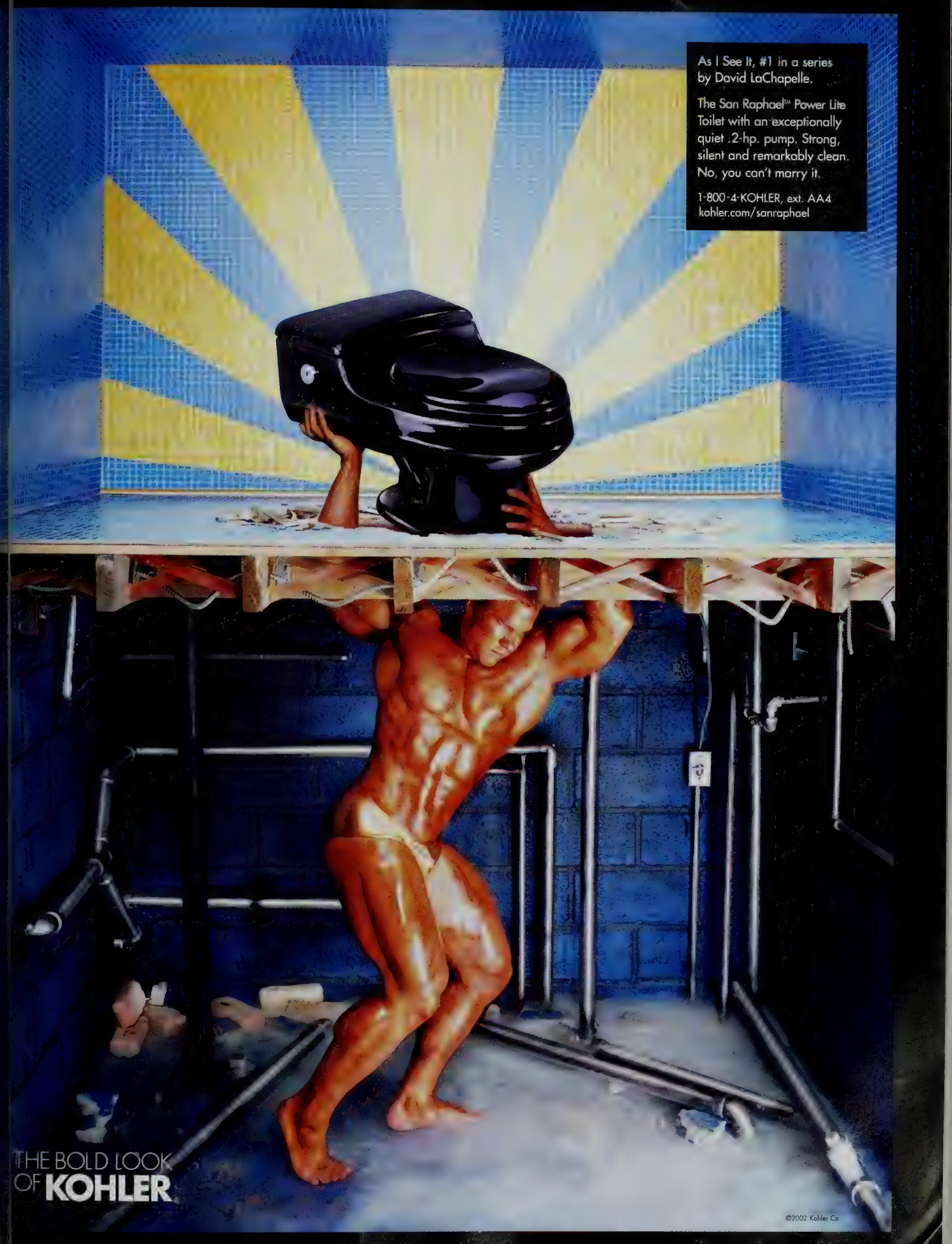


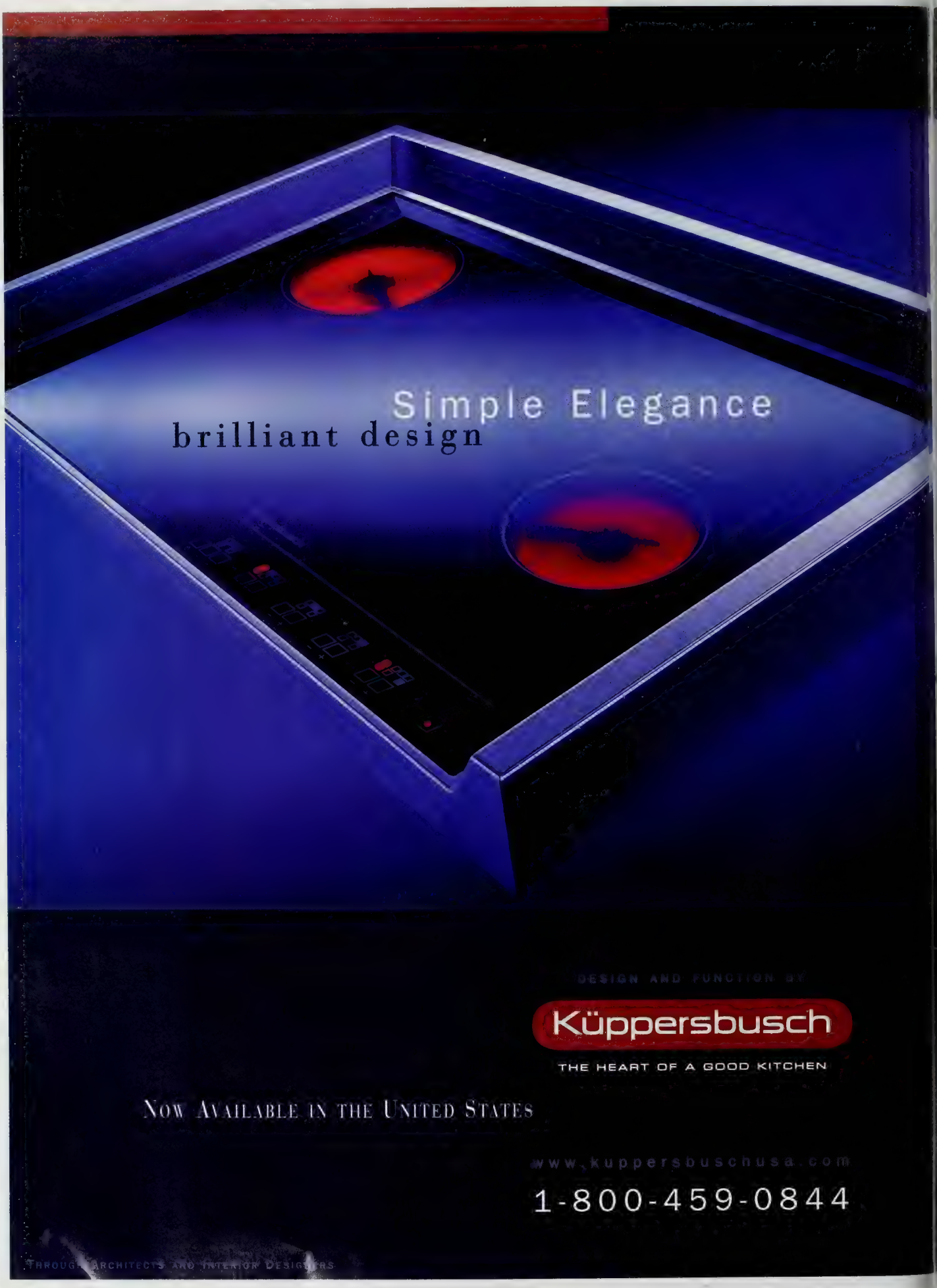
Two years ago Carol Peters and Charles Riley came across the perfect space to house their offbeat collection of furnishings: a former stable in Manhattan's fashionable meat-packing district. "I was always looking for antiques, and that does become addictive," admits Peters. Their shop, **Fortune**, a top source for Sills Huniford's **Kimberly Hull** (right, with a Maw & Company vase and a ca. 1920 French chandelier), has an inventory that ranges from a late-Meiji-period vase (left) to a John Powell bookcase. Peters notes, however, that "it's a fine line—finding things that are beautiful and a little unusual but not too odd."



Fortune
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continued on page 60


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Now I have my dream space," says antiques dealer **Amy Perlin**, who recently added 5,000 square feet to her Manhattan shop. "I outgrew my old space, and this finally gave me the chance to renovate it to my taste from start to finish." Perlin, who also has a shop on Long Island, carries Continental furniture and objects from the 17th century through the 20th. **Jeffrey Bilhuber** (above, with a French wrought iron tree sculpture, 18th-century Swedish wall paneling and a rare Flemish *vase de dentillière*, which was filled with water and used as a magnifying glass) is drawn to such pieces as an 18th-century desk from Bologna, with its original paint and hoof feet, a crystal Art Déco clock and a plaster self-portrait by Pierre Le Faguays (above right). "I don't buy just to buy," Perlin says. "I have to be moved by the shape and the form—and that's not easy. It means you have to be shopping all the time."



Amy Perlin Antiques
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continued on page 62



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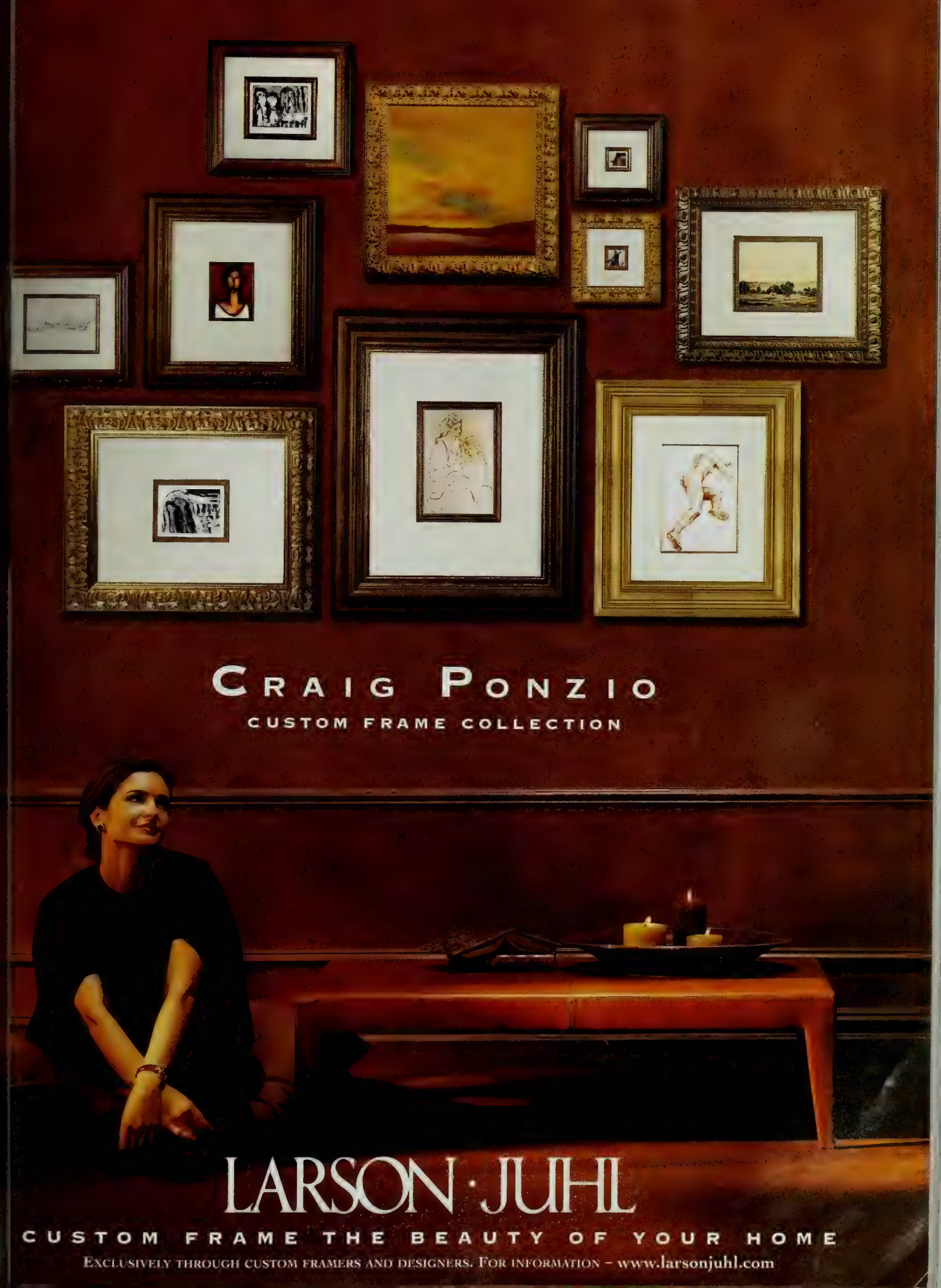
ENGLISH COUNTRY IN THE CITY

To me it's extremely English," says Christopher Banks, director of the antiques shop **Alistair Sampson**. "But we don't sell the grand gilt pieces you'd find in stately homes. Rather, it's what you'd find in relaxed, informal manor houses or farmhouses. There's a nice country feel to what we carry." Owner Sampson, who has been in business for over 30 years, focuses on 17th- and 18th-century pieces made of oak, walnut, yew and elm. **William Diamond** and **Anthony Baratta** have long been heading to the London shop (above) for its selection of English ceramics, paintings and needlework, including a gold-and-silver-embroidered ceremonial banner created for the coronation of George IV that is "in fantastic condition," Banks says. □

Alistair Sampson
120 Mount St.
London W1K 3NN
44-20-7409-1799



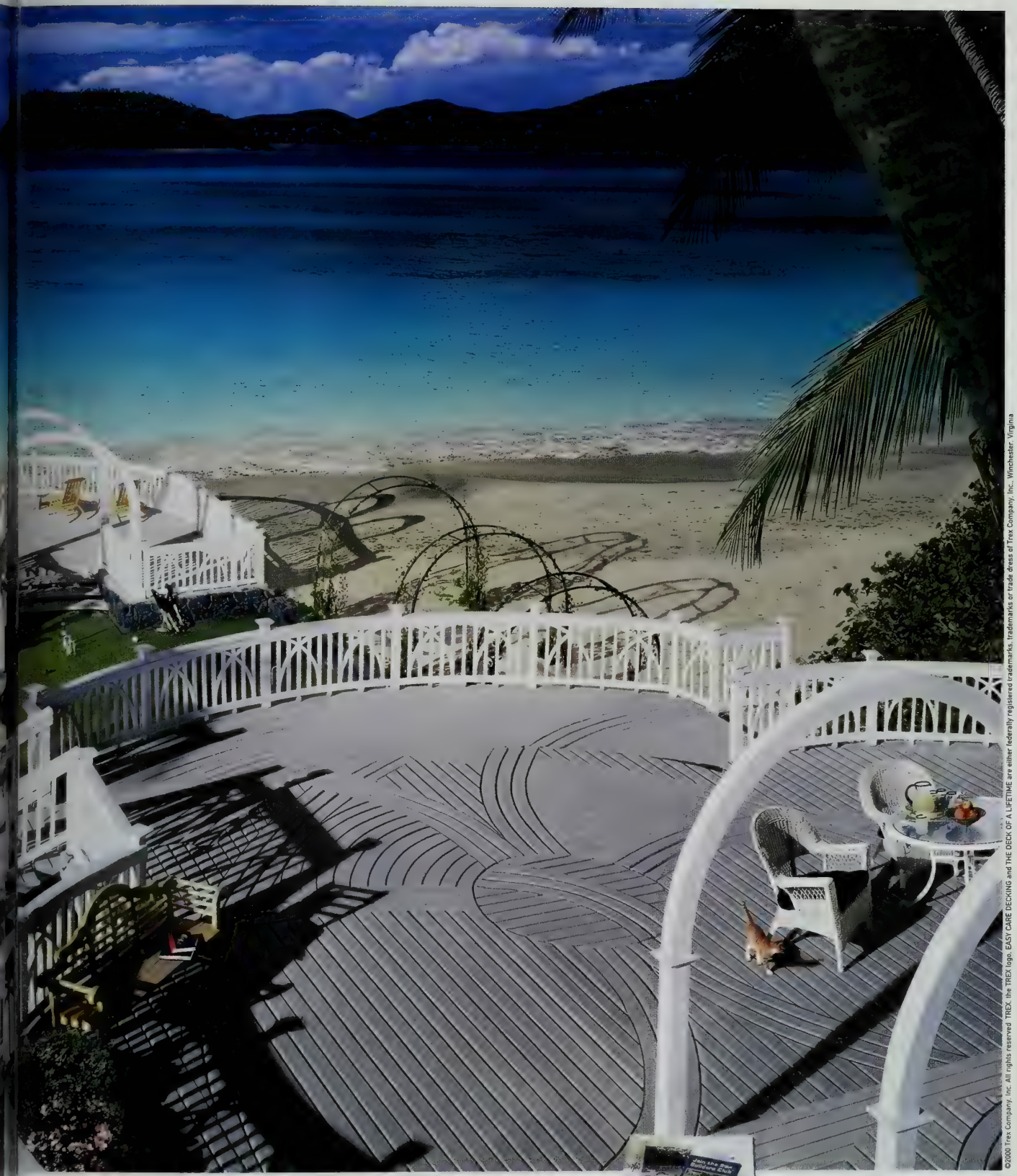
Left, an embroidered 19th-century banner at Alistair Sampson


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William Hamilton

Interior Decoration from Boyhood to Bachelorhood to Wedded Bliss

The author, a cartoonist for *The New Yorker* who wrote the play *Interior Decoration*, sits in the current—and, he is certain, the last—incarnation of his New York City apartment.



LIKE NOAH'S CHILDREN during the downpour, my brother and sister and I grew up in the 1950s stepping around paws and claws and hooves. All the furniture—even our bathtubs—rested, it seemed, on some kind of bestial feet.

Before we moved in, our home in the Napa Valley (in the last century it was my father's family's summer place) had been in an unoccupied limbo that lasted so long, the lazy caretaker had nailed cigar boxes under the deer heads in the dining room to catch the falling hairs. Except in the parlor, which featured peacocks and jungle foliage caught in a two-dimensional hurricane, every wall was papered with flowers: little flowers flying like snow, big flowers bunched in baskets, flowers spattered and flowers splotched. The rugs were woven in the same brightly colored geometric patterns you see when you get the wind knocked out of you or, God forbid, experience a concussion. In the drawers were fans and buttonhooks and canes and parasols and papery kid gloves. In the barn were carriages and a coach inside which we breathed the same sort of mushroom ai
sniffed by archaeologists i
s tomb.

"Ethelwild," this time capsule in which we grew up, was a fine example of the Victorian world view: Man Conquering Nature. It was a trophy case of plants, animals, fish, reptiles and birds—not to mention gorgons, dragons and other imaginary combinations from Greek mythology or the Chinese Export market—turned into home furnishings. By the time I grew up, such decorative celebration of man's domestication of nature was not just quaintly obsolete but offensive, serving only to remind people of how few snow leopards there were left.

Eager to leave this dated and monstrous menagerie of my childhood surroundings behind, I wanted everything in my Manhattan apartment to be modern. Chrome tubes held up most of my streamlined furniture. If it was not
unembellished blond wood
in shapes decreed by Alva
Aalto or Charles Eames, th
furniture was either black o
gray in designs of Marce
Breuer or Mies van der Rohe
The walls were matte white
My monochromatic pale yellow wall-to-wall carpet spread
to wall-to-wall windows 45
stories above the city.

At night my spectacula
view showed how New York
City was not so much a city as
it was a great, state-of-the-art,
illuminated circuit board. And
inside the place, I thought
things looked pretty techno, too. No claws, no paws—
unless, of course, someone
showed up with a dog. The

continued on page 68



"Very rare—actual Rocket 88 hood ornament."

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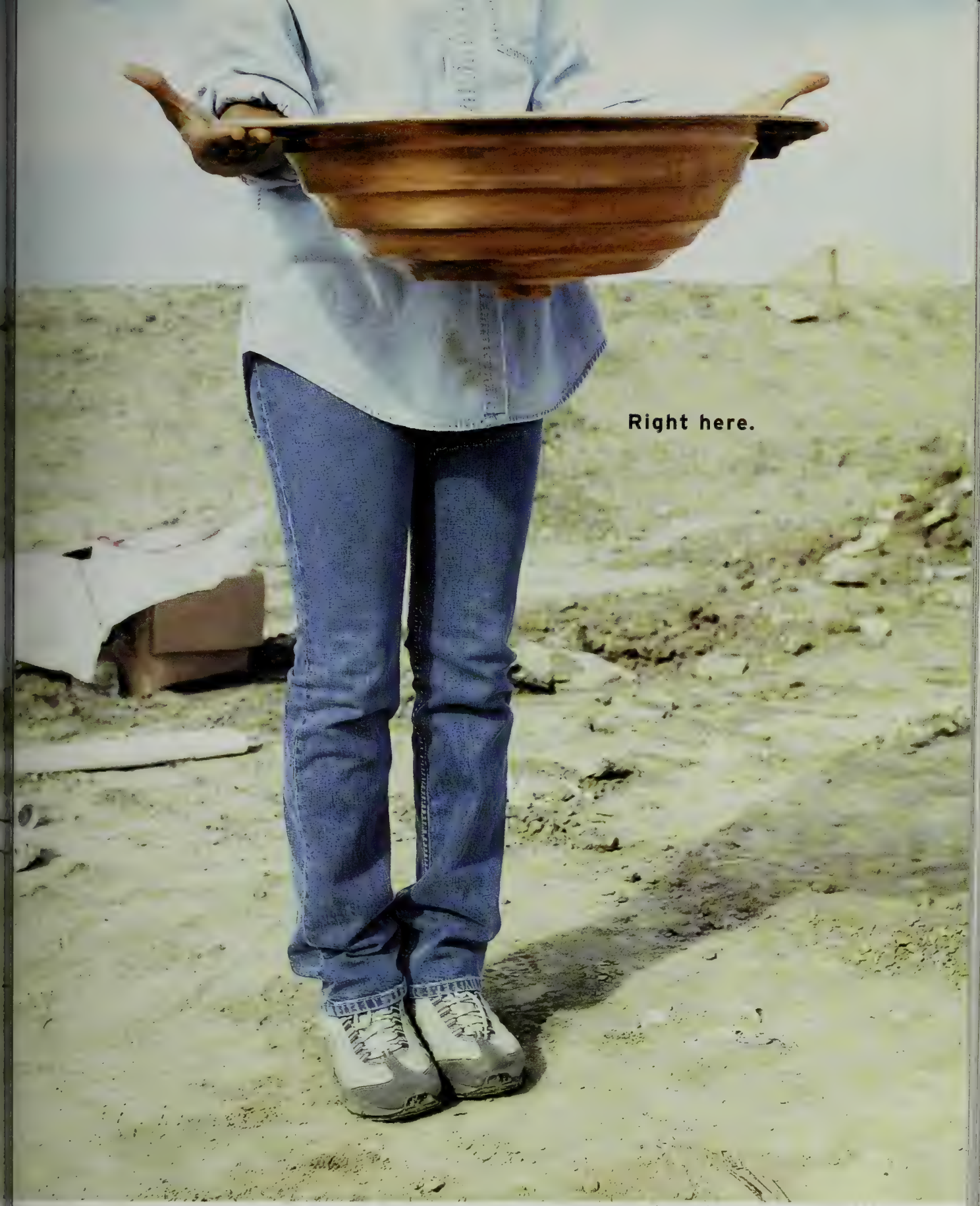


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ANN SACKS tile stone plumbing

continued from page 66

only thing I salvaged from my picturesque old home was a tapa cloth from the attic labeled "Sandwich Islands, 1869." While its primitive pattern was too crude to have ever hung on the flowery walls of Ethelwild, I thought it looked appropriate in my modernistic digs. Hadn't Freud's insights and Picasso's pictures made primitive art a totem of modernism? Freud collected it and Picasso reconstituted it. The tapa cloth and an African mask I'd gotten in Paris looked completely at home with my Diebenkorn and Miró lithographs, the Josef Albers prints and my prize, a real Rauschenberg. And I thought that the weird painting I bought from an acid-dropping watercolorist my sister dated in the '70s, a found object or two and the pair of lamps contrived from Oldsmobile Rocket 88 hood ornaments I found at a store in Los Angeles called Rock n' Roll made the place look not merely chic but kind of hip as well.

Like the hunting lodge and the duck blind, the bachelor pad serves a more than residential purpose. One evening a young woman alighted on my Eames for Herman Miller settee, directly under the tapa cloth. Flanked by the Rocket 88 lamps on their matching Marcel Breuer chrome-and-black end tables, I thought she certainly completed the picture in an attractive way. As I handed her a glass I had bought at the Museum of Modern Art store filled with Chappellet Chardonnay—a delicious Napa Valley wine with a very modernistic-looking label—I was thinking of the right way to tell her so. She asked if she might make a call. I was pleased to notice how her remarkable green eyes seemed to be studying everything with real attention as she moved toward my Mies van der Rohe Barcelona chair.

"Do I have to dial nine for an outside line?" she asked.

Was it that bad? Was my place that institutional-looking?

"I hope it at least looks like the waiting room of a chic Italian corporation," I said. She had a delightful laugh.

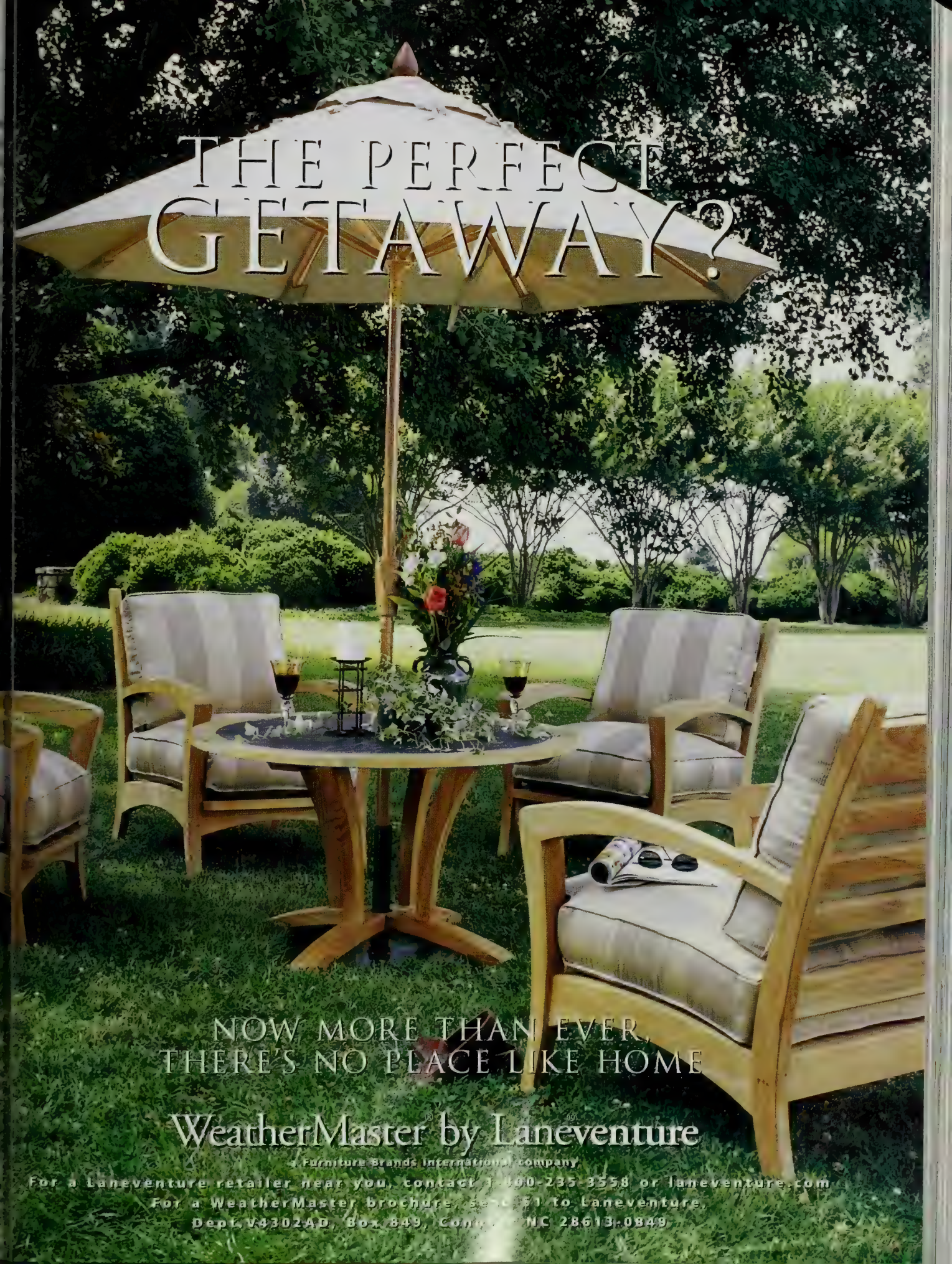
Next to Bryant Park behind The New York Public Library rises the American Standard Building, one of architect Raymond Hood's Manhattan skyscrapers. In its ground-floor show window stood a piece of furniture that stopped me in my tracks. Its proportions were strikingly harmonious. Over a stand of drawers as balanced as equations was a mirror under an inlaid tiara of stylized daisies. Although clearly from the 19th century, this piece of furniture did not rest on paws or claws. Inside there were more such fascinating things, including the great dealer in American Aesthetic Movement furniture, Margot Johnson.

"I grew up around stuff like this," I said.

"Really? Where is it now?" asked the

continued on page 72




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continued from page 68

astute Margot.

The harder I looked, the more I realized that what I had claimed rather smugly wasn't true. This was much finer furniture than I had grown up with.

"How much is this?" I asked about the bureau.

"Ten thousand. It's not signed, but it's almost certainly by the Herter Brothers."

Ten thousand!? I tried to turn my gasp of astonishment into a cough. Then I imagined this lovely old thing back in my apartment. It would certainly make the place look less like a waiting room. A bureau suggests clothes, which indicate the presence of a domestic life. And it reminded me of my childhood. Like that beautiful, green-eyed, "dial nine?" woman whom I also kept picturing, the bureau seemed not just beautiful but possibly dearly personal.

For the next week or two, no matter where I was heading, I always seemed to pass the American Standard Building. When the bureau was suddenly not there, my heart stopped. But it was inside. Margot told me all about this noble late-19th-century effort called the Aesthetic Movement.



"A great mirror needs a great subject."

"So modern, really, ahead of its time. For me, the Herter Brothers were the greatest. Daniel Pabst, Kimbell and Cabus, Pottier and Stymus—all great craftsmen and artists with a new idea. In England it was started by people like Pugin and Godwin and William Morris. Bruce Talbert, all these visionary designers. They were the ones who realized the 19th century was not a done deal, that we were at a huge turning point."

And so I bought it. By the contrast it made with the rest of my apartment, the Herter Brothers bureau showed off dramatically: I couldn't wait to see what my former critic thought of the new addition.

"This is really beautiful," said the woman with green eyes. So was she. I don't know if the Herter Brothers personally realized that they were at a historical turning point, but looking at her looking at their possible handiwork, I knew I was.

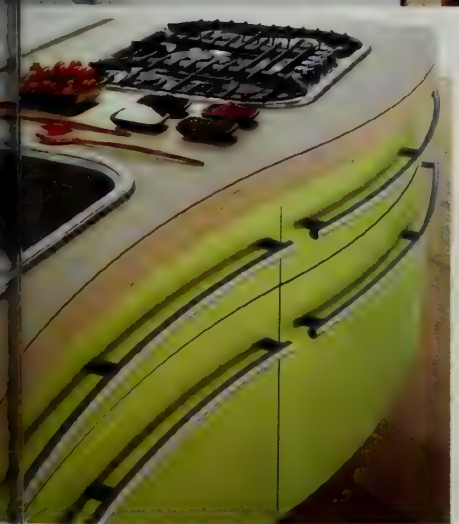
We didn't marry right away, because there was a lot to do: find a new place and get rid of a lot of modern furniture (including a very campy pair of lamps) before we could live happily ever after, browsing for more beautiful things from the days when man thought he had conquered nature. □



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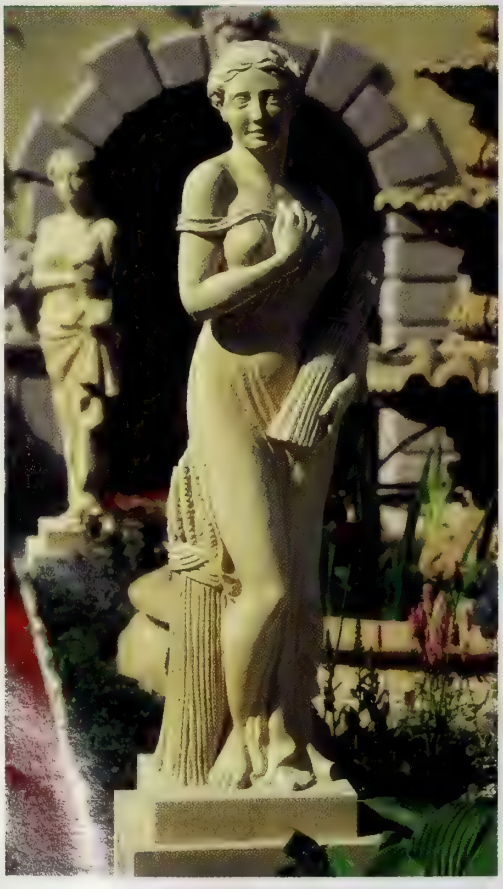


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She'll Take Manhattan

Keeping Pace with Alexa Hampton from Uptown to Downtown

Text by Michael Frank/Photography by Billy Cunningham





In a city as populous, urbane and—despite everything—robust as New York, it's easy to grow complacent about all the variety and abundance here," says Alexa Hampton. "The only antidote to complacency, as my father used to say when we sat down at the round table in his office, is to do exhaustive research. It was one of those lessons he drummed into us so often that it became a joke. 'Do exhaustive research. Be open to learning. Remain curious,' he'd tell us. 'It's the only way to stay alive as a designer—and a human being.' "

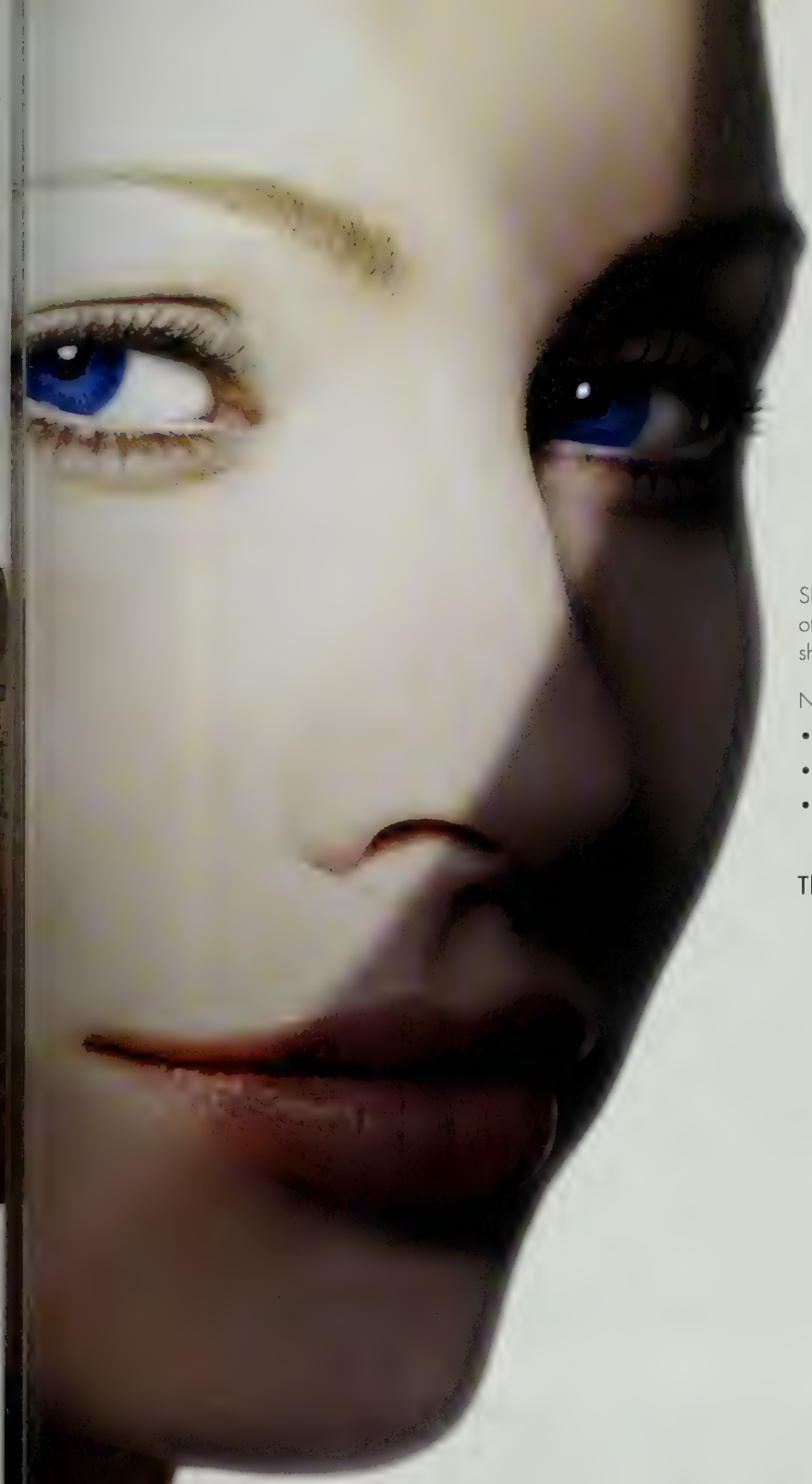
As a native New Yorker, a student of art and architectural history, an apprentice to her father, the cherished designer Mark Hampton, and (after his death in 1998) heir to his firm, Alexa Hampton has learned a thing or two about the relationship between research and decoration. "The main thing is legwork," she explains. "You can't just wake up one day and declare yourself a fancy designer. You need to know your history, you need to know what's available stylistically and what the market is and who the honorable dealers

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GERALD BLAND

Top Left: Alexa Hampton starts a day of New York shopping at Gerald Bland. "He has loose guidelines as to what he buys, but everything in his shop makes sense together," she says. "It's all unified by his excellent eye." Top: A range of 18th-century furnishings. Above: The Madison Avenue storefront.



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are. And you must always keep looking: at houses and museums, at buildings and streetscapes, at paintings and objects. It's how you train your eye and deepen your craft."

In New York, when Hampton sets out to train her eye—and furnish her clients' homes—she tends to beat a wide but focused path through the city, visiting dealers whose discernment she trusts and respects. She prefers shops that do a brisk business, so they always have new stock, and she is drawn to dealers who array their stores as a collector might. "These guys know and love their pieces. I find that *love* is more unusual than *know*. That kind of enthusiasm is infectious, and it can make a long day of pounding the pavement unexpectedly enlightening."

A typical Hampton swing through Manhattan begins uptown, at Gerald Bland, a shop she describes as representative of what people might imagine when they think of a source patronized by Mark Hampton Inc. "He has good dark woods," she says, "and a reliable Anglo flair." Hampton admires Bland's landscapes and dog paintings, his fine mirrors and handsome chairs. "There's always a nice big dining table on hand," the designer observes.

"Personally, I'm more of an object person than a furniture person," she says. "And I've found some really choice pieces at Cove Landing—oddballs like antique marble straightedges, which architects used to use for drawing clean lines." The shop's proprietors are the scholarly Angus Wilkie, who is the author of *Biedermeier*, and architect L. A. Morgan. The men, who also run a store in Lyme, Connecticut, have a "masterly way of articulating why things are of quality or beauty," Hampton says. "They help you understand why you like a particular object or piece of furniture. The approach is a mixture of the aesthetic and the professorial that I find particularly appealing."

At Cove Landing, Hampton finds Biedermeier and German Neoclassical furniture, along with eccentric accent objects such as a Chinese

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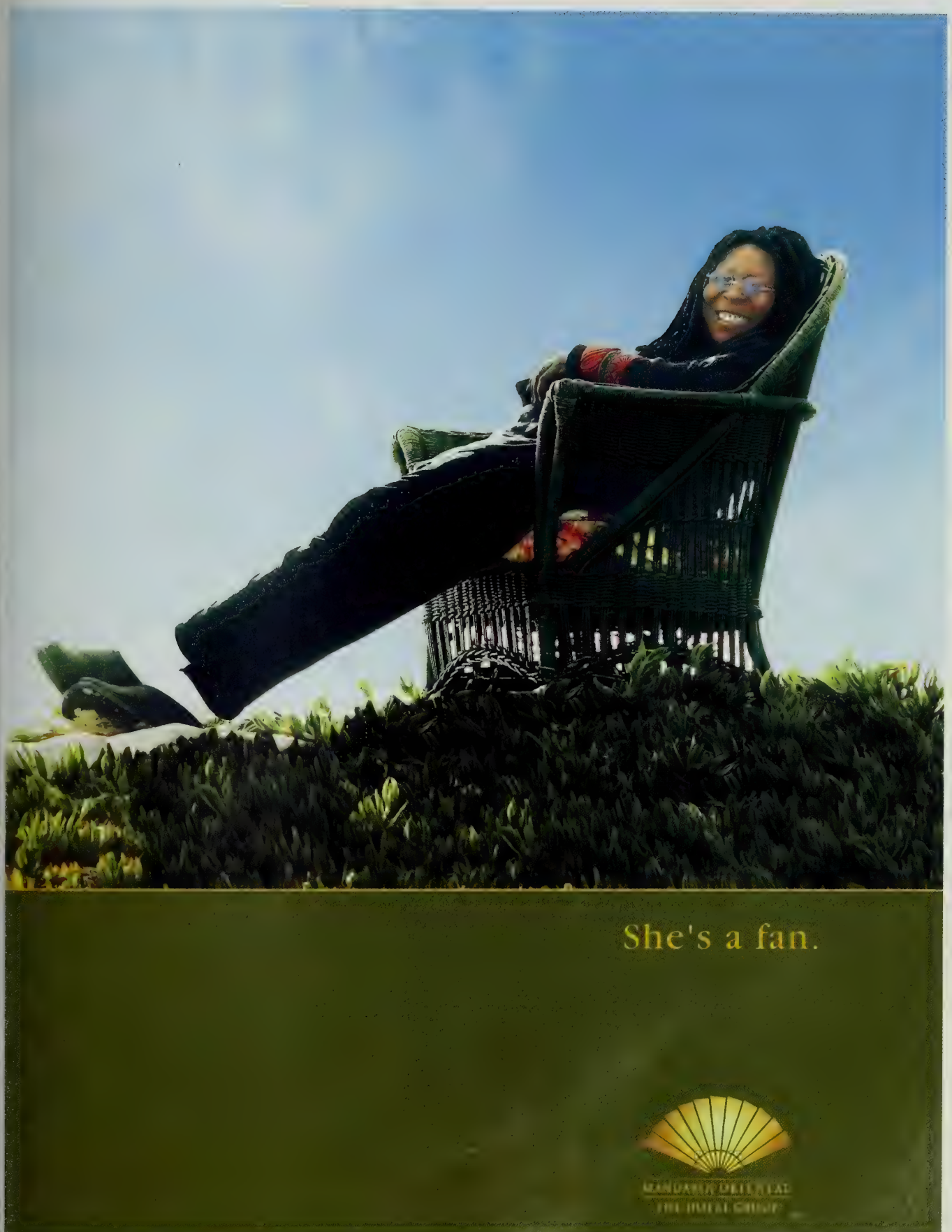




COVE LANDING

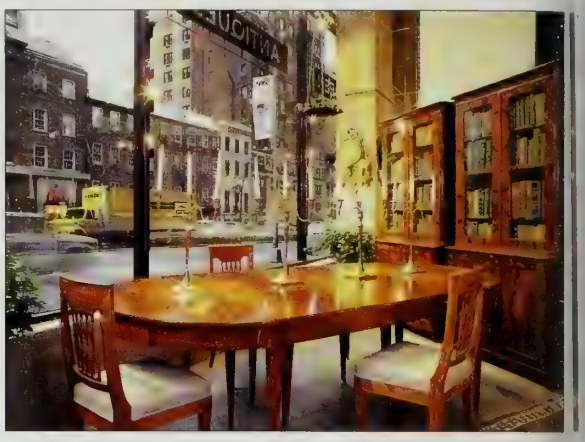
ABOVE: Hampton admires a mercury-glass butler's ball at Cove Landing. ABOVE RIGHT: A pair of fossilized mineral specimens rest on top of a Biedermeier console. RIGHT: A selection of English antiques accompanies a Scottish olivewood center table, which holds a large mineral specimen.





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EVERGREEN ANTIQUES

LEFT: Evergreen Antiques specializes in 19th-century northern European furnishings, including Swedish painted pieces. ABOVE: The walnut side chairs and mahogany dining table are circa 1820. The two bookcases and four candelabra are 19th-century Swedish.

continued from page 80

noisemaker, a finely wrought ivory cane and a stone specimen "that has mystery to it—like a piece of ancient sculpture," she notes. The shop also happens to be the place where she found her own dining table, which is Irish Regency and made out of mahogany with ebony inlay. "It was actually my husband, Pavlos Papageorgiou, who picked it out," Hampton recalls. "He's not what you would ordinarily call a frequent shopper, but this table just transfixed him for some reason. 'I've never seen this side of you,' I told him. 'It's very sexy.' "

Evergreen Antiques is a source Hampton turns to for German and Scandinavian furniture, including Swedish country furniture and, occasionally, a Biedermeier piece; and souvenirs of the grand tour. "Evergreen's stock is very classical, very elegant," she says. "You can find useful pieces there too: little Swedish chairs stripped down so that you might paint or gussy them up, lots of handsome mirrors." Recently Hampton purchased a Swedish chest of drawers from the shop that has pale wood veneer with gilt hardware. "It's very formal, but, as with lots of those light-wood pieces, it can mix with things that are more relaxed."

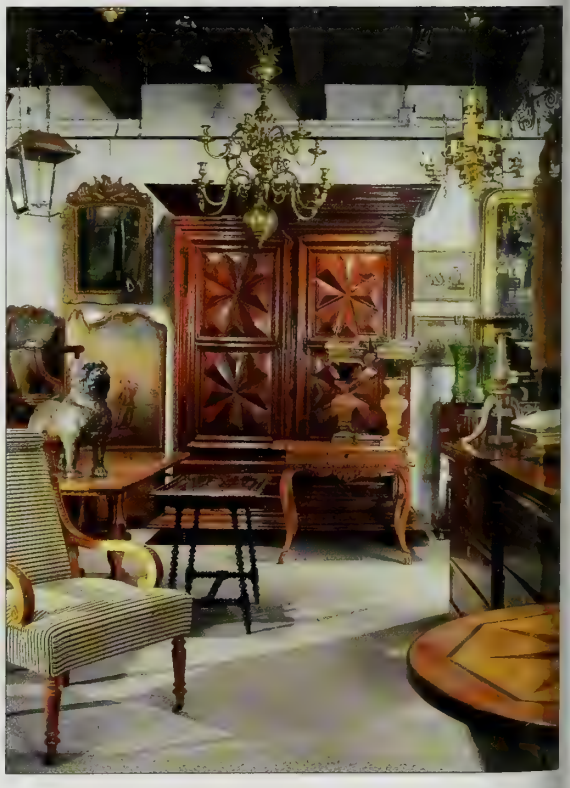
Of Objets Plus, Hampton declares, simply, "I love this store." It has a large selection of fine European pieces that range from the 18th to the 20th centuries. Hampton, who is not fond of what she calls "prissy delicate furniture," often visits Objets Plus for its robust tables and chairs, such as the pair of Napoleon III bergères she acquired not long ago for a client. Low-slung, with vivid carving, the walnut armchairs can hold their own, she feels, against the substantial upholstered furniture that is the staple of the American interior. "It's not like Europe. With our American love of comfort, we don't have vast quantities of exposed-frame

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OBJETS PLUS

ABOVE: "Objets Plus has a huge inventory, which I love," says Hampton, who holds a 19th-century parcel-gilt frame. RIGHT: A terra-cotta bulldog watches over the mainly French antiques. At rear is a late-17th-century diamond-point fruitwood armoire.





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COCONUT COMPANY

LEFT: Coconut Company's eclectic stock includes floor lamps by Jansen, a Swedish Rococo settee and a 1940s French chrome chandelier. BELOW: Hampton and owner Constantin von Haesten examine a copper vase. Two ceramic greyhounds flank the Empire settee. The low table is from the 1940s.



"I believe that style—presentation—is just as key in shops as it is in interiors," Alexa Hampton says.

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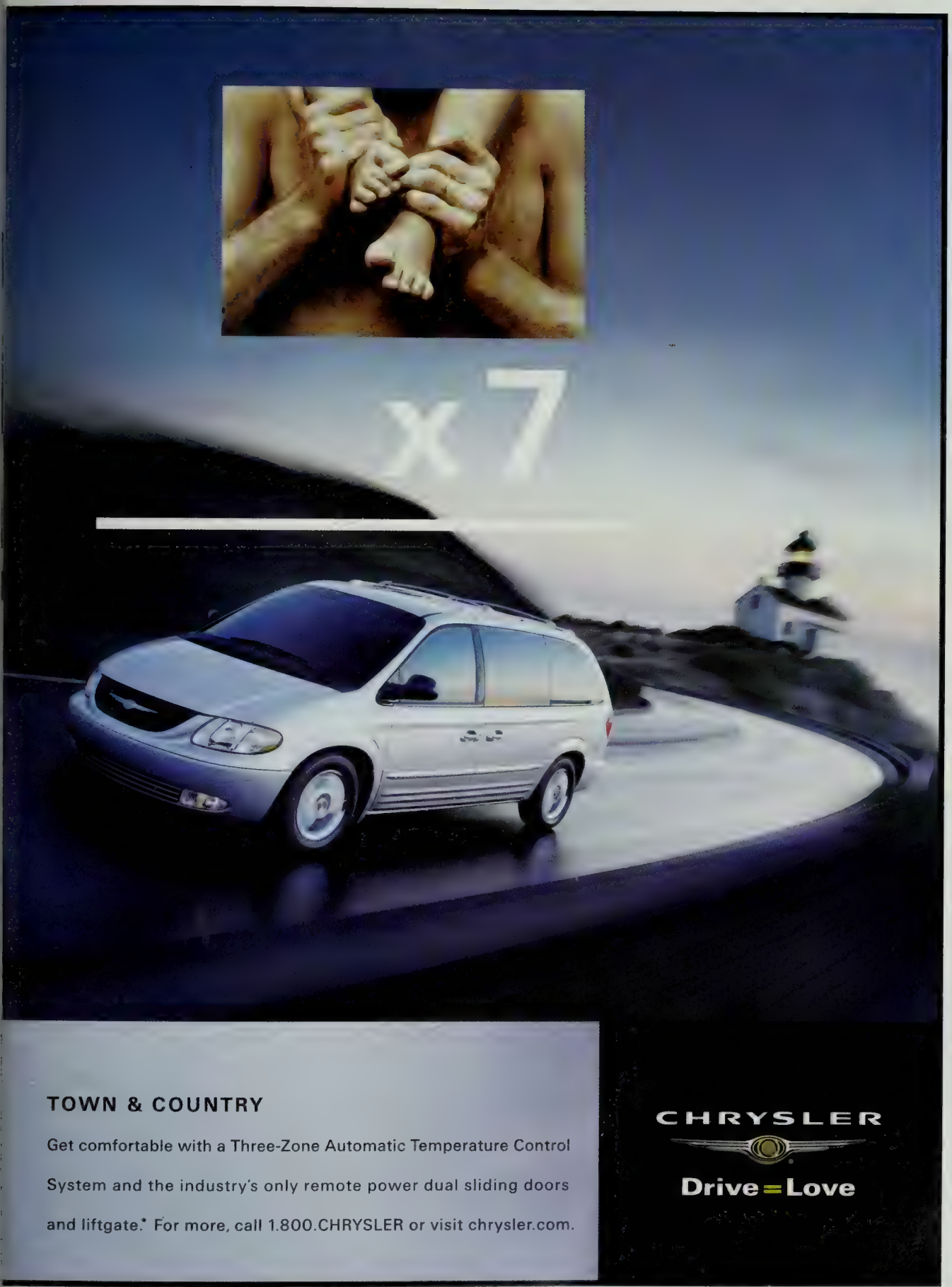
furniture, so it's important to choose the pieces you do have for their strong effect."

Constantin von Haesten, the proprietor of Coconut Company, has a background as an art dealer, and this is evident in the look of his shop, which Hampton calls "big, loftlike and stylish. I believe that style—presentation—is just as key in shops as it is in interiors." Coconut Company, her only downtown stop, specializes in 20th-century pieces, but its quirky stock might range from a pair of whitewashed Queen Anne chairs to big chunky pink-marble lamps to an eccentric chandelier she found there for a client. "It used to hang in Lanvin in Paris. It's probably from the '40s and has a great Fred Astaire insouciance to it—if *Roberta* were a light fixture, this is what it would look like."

Some years ago, when Mark Hampton was refurbishing his porch in Southampton, he sent his daughter to Coconut Company to pick out a suite of wicker chairs, which she duly deliberated over, chose, then had delivered. Still a junior designer at that point, Alexa Hampton waited for the master's verdict with some anxiety. "My father was incredibly gifted in his field," she recalls. "And then, of course, you could never factor out the family dynamics in these exchanges. In design, as in the rest of life, we were always father and daughter." The father examined his daughter's selection, paused for a moment, then nodded with approval. "It's clear you've done your research," he told her. "Remember, it's the only way . . ." "To stay alive as a designer," she said, finishing his sentence. Then she quickly added: "I know, I know, it's the best way to stay alive as a human being too." □

NEW YORK SOURCES

1. **Gerald Bland,** 1262 Madison Avenue, 212/987-8505. *18th- and 19th-century English furnishings and artwork*
2. **Cove Landing,** 995 Lexington Avenue, 212/288-7597. *18th- and 19th-century British and Continental furniture*
3. **Evergreen Antiques,** 1249 Third Avenue, 212/744-5664. *19th-century northern European furniture and accessories*
4. **Objets Plus,** 315 East 62nd Street, 212/832-3386. *17th- through 20th-century European furniture and accessories*
5. **Coconut Company,** 131 Greene Street, 212/539-1940. *18th- through 20th-century Continental and American furnishings*



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Juan Pablo Molyneux

On Fast Driving, Taking Risks and Chasing Boredom with a Stick

By Stephen Drucker

The following three profiles are the first in what will be a continuing series featuring designers and architects in an up-close-and-personal way.



Recognized for polished interiors with a subtle, sophisticated wit, Juan Pablo Molyneux (right) says, "My humor is more about esprit. When a design has esprit, it prevails; it keeps our interest and allows for interpretation." BELOW: A mural in the dining room of a Manhattan apartment (see *Architectural Digest*, November 1996) was "the solution for a windowless room," he explains.

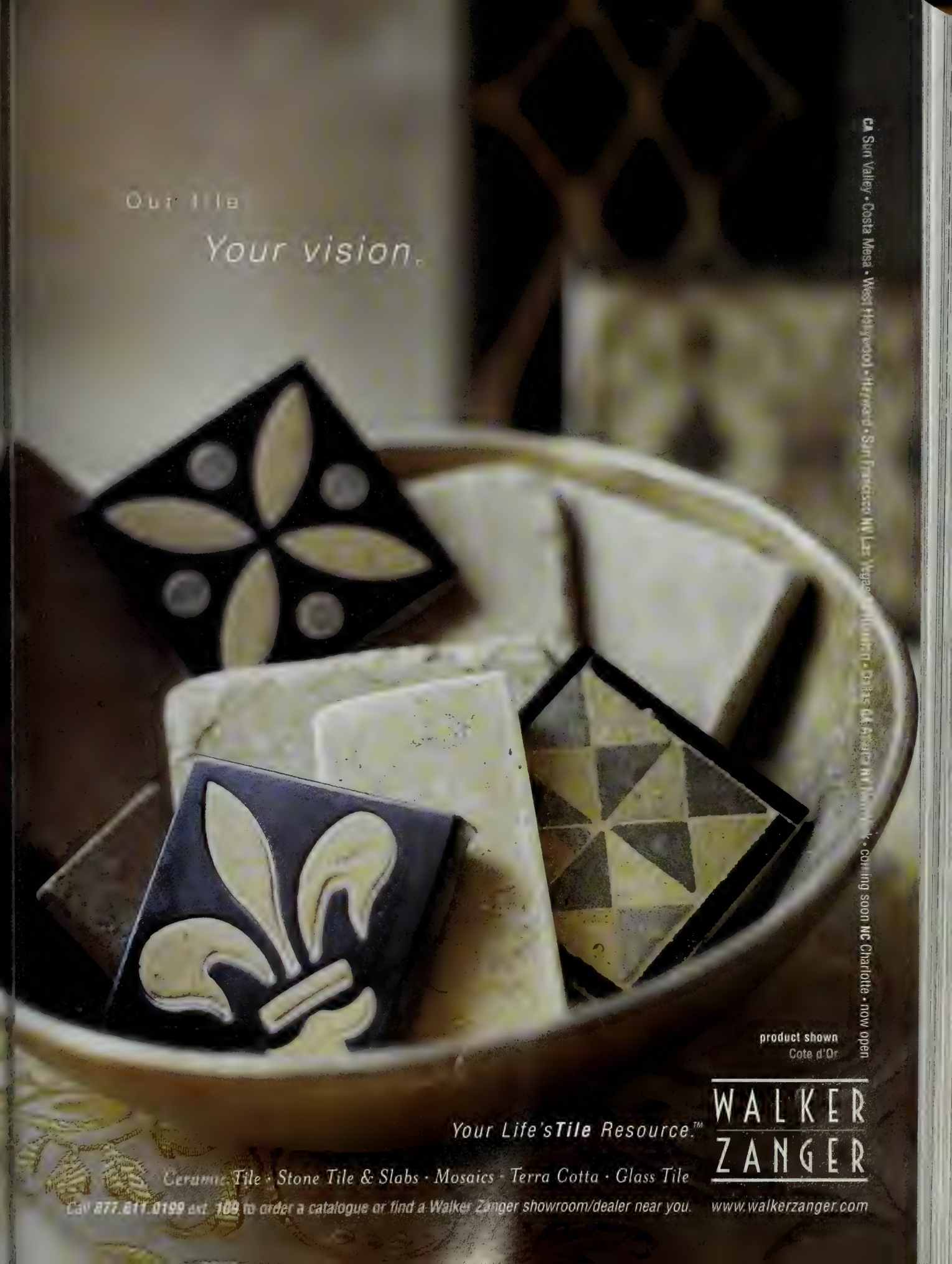


JUAN PABLO MOLYNEUX IS the sort of man you find yourself staring at as you wait to board your flight to Paris. He is the fellow in the fitted Italian suit and the suede shoes from John Lobb, the one with the regal posture and the faint scent of vetiver (the version by Carven). Where is he from and where is he headed? you wonder.

The answers are as interesting as you had hoped. He is from New York, as well as from Paris and the Berkshires and Vail, and if that's not enough, he is Chilean by birth. He might be heading for Paris or flying on to Nice or Norway or India, just a few of the places where he has interior design projects under way at the moment. For Molyneux's clients, who like the Neoclassical and can hold their own in a setting of the best French or Russian furniture, distance is no object.

Molyneux and his wife of 26 years, Pilar, keep a town house between Madison and Park avenues in the 60s, a neighborhood where the Campari flows freely. His offices occupy the parlor floor, busy with young assistants in cashmere cardigans and waistcoats and fur collars. In the land of casual Friday he has assembled a very proper bunch. Among themselves they refer to the

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LEFT: Molyneux's first apartment, in Santiago, Chile, which he designed in the 1970s, illustrates his early emphasis on texture, color and the importance of a strong ceiling. BELOW: A later living room in a Palm Beach villa (*AD*, July 1991) also typifies these themes. BELOW LEFT: A lighthearted table in the living room of his Vail, Colorado, ski house (*AD*, November 1994).



For 25 years Molyneux has raised Scottish terriers. "They're independent. Stubborn. They get what they want. But I happen to get along very well with them."

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designer as Mr. Molyneux, even when Mr. Molyneux is nowhere within earshot.

Mr. Molyneux has just redecorated his office in an imperial palette of claret and silver. "I'm not beige. I have never been beige," he says. The walls are covered with silk velvet, pieced and patterned like the marble floors of some glorious Italian church. The designer works at an 18th-century English architect's desk, by a lamp made from a baluster discarded from a staircase at Versailles. A contemporary glass table, on bronze sawhorses textured like branches, lightens the mood just enough. It's new, part of a series of art furniture by Molyneux soon to be shown at Galerie 14 in Paris.

A variety of animals keep coming and going through the huge mirrored doors. Molyneux is rarely without his animals. For 25 years he has raised Scottish terriers, which look awfully nice down there next to those bench-made shoes. They are not the easiest breed. "They're independent. Stubborn. They get what they want," Molyneux says. "But I happen to get along very well with them." He also keeps an English mastiff, another formidable breed, at his Massachusetts house; Nigel weighs three pounds more than his

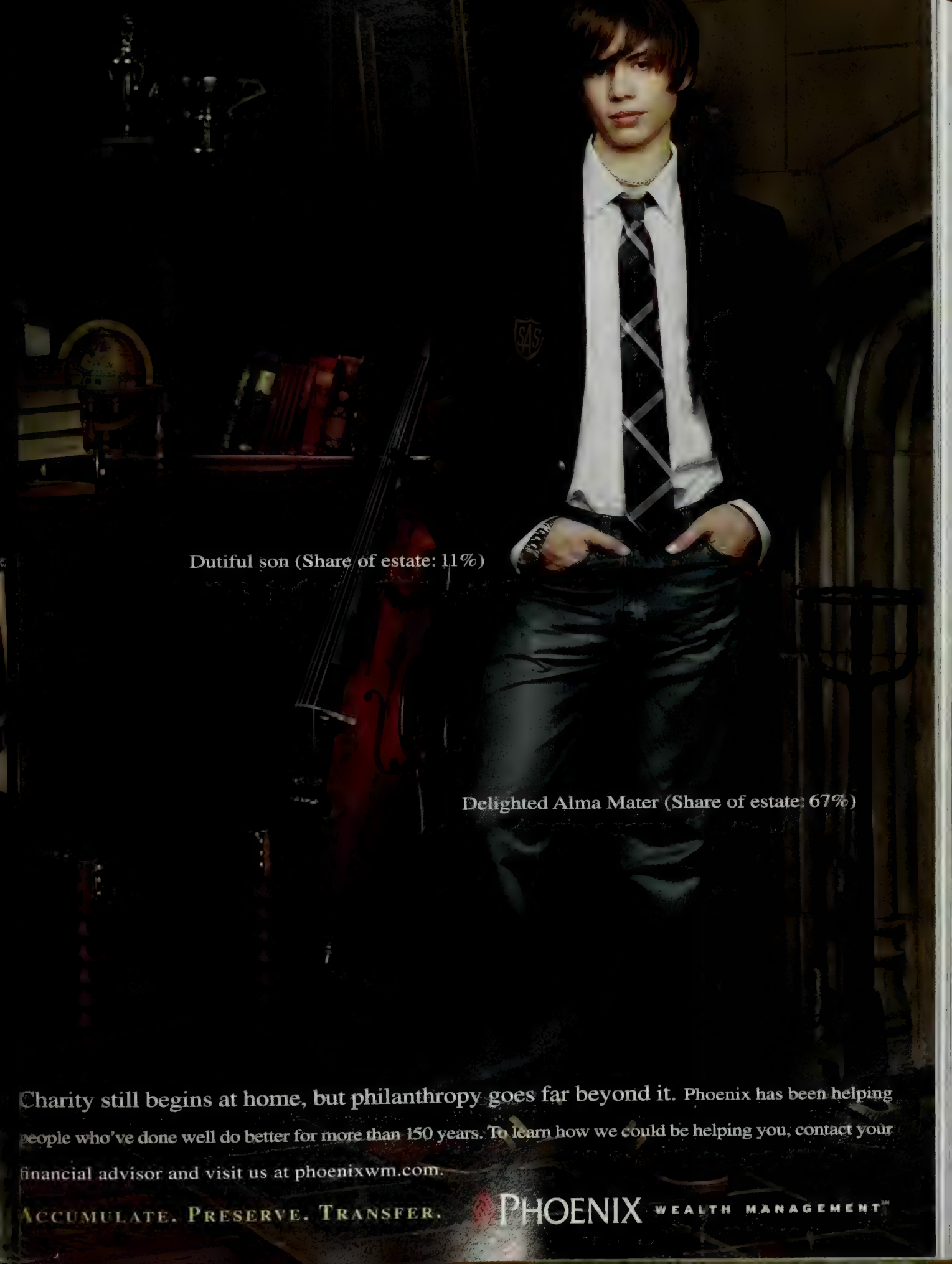
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BELOW: The ornate gallery of an apartment in Buenos Aires (*AD*, February 1992). "I like adding drama to everything that's functional," Molyneux says. "The ceiling beams hide wires or are structural—they have an actual purpose—while the floors are a sort of language. In a way, they tell you where to go. The arrangement is more than caprice; it *does* have a meaning."







Although strikingly different at first glance, Molyneux's designs for a bedroom in a New York apartment (top; *AD*, February 1993) and one in a Paris pied-à-terre (above; *AD*, April 2001) both highlight his flair for mixing styles and elements into cohesive wholes.

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master. And Urbano the African gray parrot will not be ignored; even he speaks three languages.

Being home is wonderful while it lasts; being on the move is Molyneux's usual condition. He boarded his first flight abroad, some 7,250 miles from Santiago to Paris, when he was all of 13, and his view of the world was very much shaped by growing up in Chile. "Chile is so isolated," he says, "the way Britain used to be isolated from the Continent. That isolation made the British into great adventurers. It makes you want to be part of the rest of the world."

He hasn't stopped since, and in his case, an Ecole des Beaux-Arts education and those discerning eyes resulted in not just the usual international type. He loves every city for what it uniquely offers. New York, he says, is "the most energetic city." Paris is "a very rewarding city." Buenos Aires is "very alive." St. Petersburg has "a chic sadness."

He is a walking Little Black Book of them all. Suits? Always at Carlo Palazzi in Rome. Sportswear? Connelly's in London. Shirts? Charvet in Paris. Paris is the best for boiserie, too. For many antiques, in fact. Looking for a restaurant? Name a city. Rome? No hesitation: "Il Bolognese. Near the Piazza del Popolo. Totally unpretentious."

He is less forthcoming about hotels, being such a student of comfort. "Why do they put the fax machine on your night table? If you're abroad, faxes can be arriving at 3:00 A.M.," the designer says. "There can be such a lack of logic in hotel planning."

Wherever he is going, Molyneux wants to get there fast. He is infatuated with

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LEFT: PAULO SABUGOSA. TOP RIGHT: BILLY CUNNINGHAM. BOTTOM RIGHT: MARINA


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continued from page 94

speed, in all its forms, from horses to the Concorde. "The only word not in my vocabulary," he says, "is *boredom*."

Each February he packs up his skis, hires an instructor and a helicopter for a week and has himself dropped onto virgin powder daily in western Canada, far from the nearest ormolu and velvet. When the weather gets warm, he has his two horses in Massachusetts. Galloping is the preferred speed. Of course he has been thrown his fair share of times. "What can you do?" he says, and moves on.

A ferocious-looking BMW motorcycle is parked in the marble entrance hall of his Manhattan residence, and next to it, a monster Harley, or what looks like the Versace edition of a Harley. Molyneux gave it a rattlesnake-skin seat and had it dipped in chrome. His idea of a romantic summer afternoon is to speed through the lavender fields of Provence on that Harley with Pilar. One hundred miles an hour is not a problem. When that's not fast enough, there's a Maserati and an Aston Martin that has seen 145 miles per hour. Once he was caught doing 124. The judge

Molyneux's idea of a romantic afternoon is to speed through the lavender fields of Provence on the Harley with Pilar.

turned out to be a mechanic who had always wanted to try out an Aston. He got his wish, and Molyneux kept his car keys.

If it all sounds a little too daring for comfort, Molyneux ties up the threads neatly: "What's daring? Good taste is daring. You know, to drive at 145, you have to have an excellent car, the road has to be good, and you have to drive well. In design, it's exactly the same. You have to have the right furniture, it has to be the right place, and you have to know what you're doing."

So catch him if you can. The best place to look is seat 1J. You'll know him instantly: He is the exceedingly well dressed man dining on two homemade sandwiches and a bottle of Perrier. □



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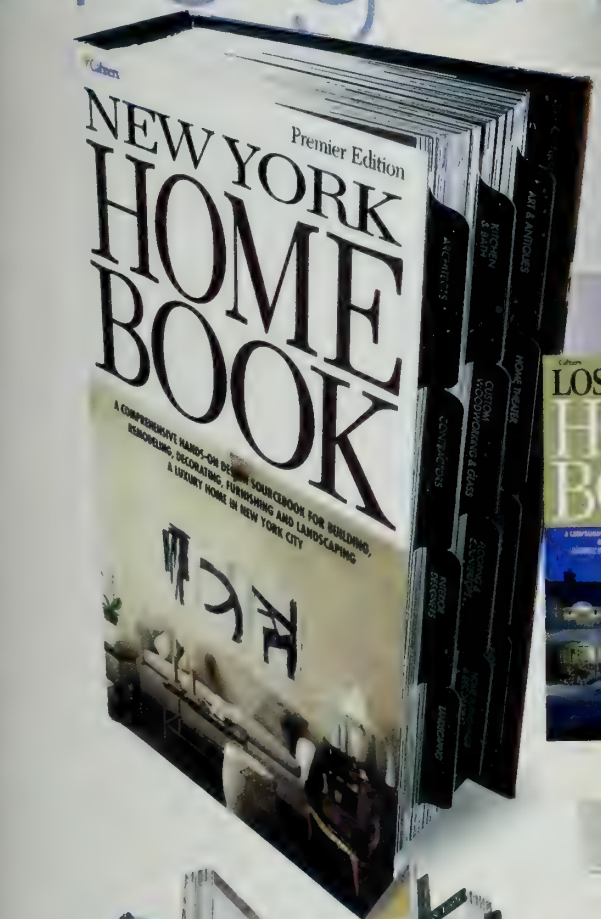

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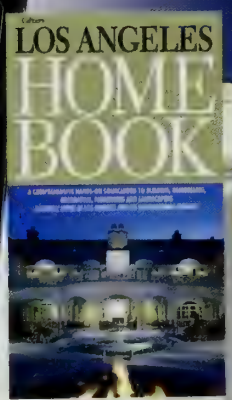
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Victoria Hagan

From Design Lessons to Life Lessons, She Never Says Never

By Gerald Clarke



When she was a girl, Victoria Hagan's father suggested she join her school's swimming team. "But, Dad, I don't know how to swim," she objected. "That's not a problem," he replied, and every night he would take her to the community pool for a lesson. "It was the most difficult thing I'd ever tried to do, just getting from one end of the pool to the other," she recalls, "but he'd act as if I were a great swimmer. 'You're doing fine!' he'd say."

Though Hagan lost her first race—she came in dead last—that defeat did more for her than a victory. "It put a fire under me," she says. "I was determined to become a good swimmer." So she did, winning all her races thereafter.

What does swimming have to do with interior design? Quite a lot, in Hagan's opinion. "There's always a point in swimming where you have to push yourself. You're beat. But you have to find something within you to take you to the finish line. I think about that now when days get difficult. Interior design is about finishing. If you don't know

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"I realized recently that I've been working for 15 years, and it kind of threw me," says Victoria Hagan (above left, in her Madison Avenue office). "I have a level of confidence now that I didn't have earlier, even though I was very passionate about what I did." Above: A living room in a New England house was a 1998 Hagan project. Left: A more recently designed living room in New York (see *Architectural Digest*, April 2001).





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What does swimming have to do with design? Quite a lot, in Hagan's opinion.





Two dining rooms, one a 1986 design for a New York residence (left)—Hagan's first-ever project—the other for a Westchester County, New York, client (above; *AD*, February 1999), exemplify a Hagan hallmark: the understated elegance of soft tones and spare furnishings. "I need a room to speak to me," she says. "I look for that balance."

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how to finish something, nothing will ever get done."

"An idyllic neighborhood, with little white houses," is how Hagan remembers Pocantico Hills, the town just north of New York City in which she and her three younger sisters grew up. If her father, a corporate litigator in Manhattan, gave her determination, her mother, a onetime fashion illustrator, encouraged Hagan's interest in art and design. "When she went fabric shopping, she'd always ask my opinion: 'Victoria, which one do you like?' And I'd definitely have an opinion. Before I was 10 I was advising my friends on wallpaper or the color to paint their rooms."

Frequent visits to the Metropolitan Museum of Art expanded that precocious vision. Though she enjoyed the period rooms, the place that most excited her was the restaurant, with its fountain of dancing nymphs, its black-and-white floor and its stately columns. Only later did Hagan learn that the enchanting space bore the imprint of Dorothy Draper. A trip to Virginia showed her an altogether different, but equally exciting, room: Thomas Jefferson's bedroom at Monticello. "I was fascinated by the way he put his bed in a wall. 'Wow!' I said. 'Why would one do that?'"

After graduating from The Masters School, a private school not far from Pocantico Hills, Hagan attended Maryland's Washington College. Then, certain of her career, she transferred to Parsons School of Design. To gain practical experience while she was studying, she

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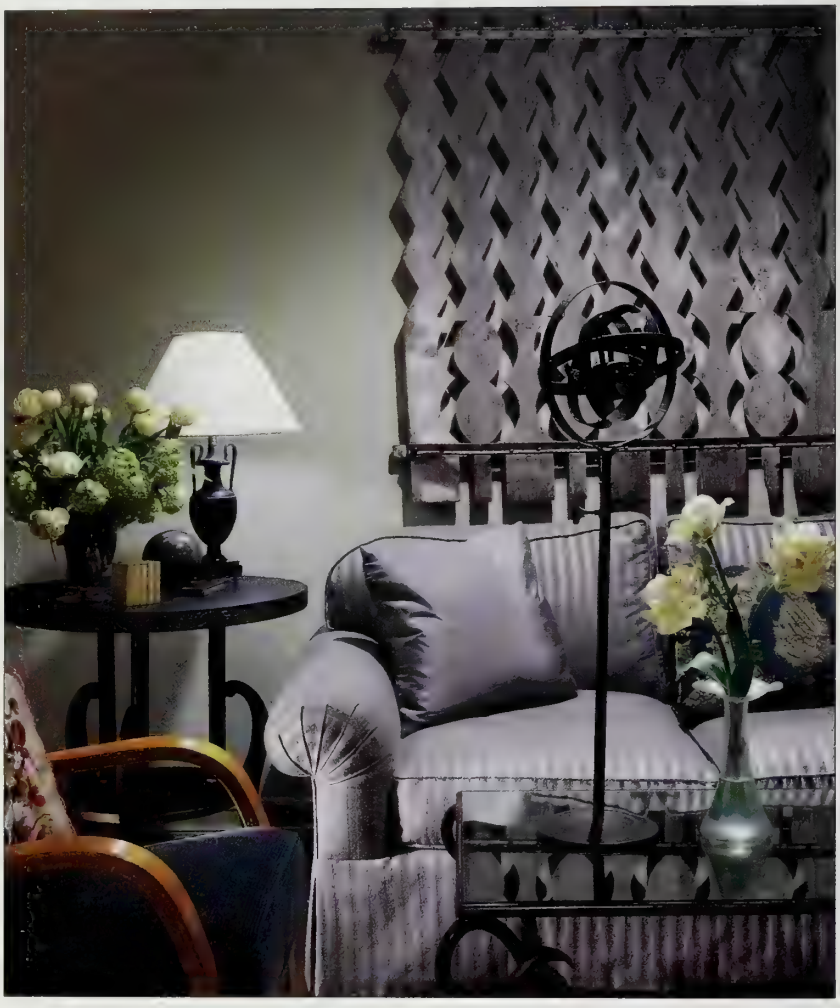
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Judiciously appointed spaces, such as the bedrooms in a Manhattan residence (below; *AD*, April 1997) and in a Spring Island, South Carolina, house (bottom; *AD*, June 2000), are typical of Hagan's graceful arrangements.





ABOVE: A living room in a Manhattan town house (*AD*, August 1993) pairs disparate pieces in what Hagan calls "the perfection in imperfection." She notes, "A lot of times design isn't about adding something, it's about taking something away. It might mean that a chair needs to come away from a wall. Then the space becomes activated."

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interned for the late Simone Feldman, the only designer who replied to her application. "Meeting Simone was one of the luckiest days of my life," says Hagan. "She was not only very talented, but stylish in a way I'd never seen before."

Hagan's unbridled admiration—"I would sing Simone's praises to everyone I saw"—brought clients to the firm, and in the late '80s Feldman offered her a partnership. Hagan did not have to be asked twice.

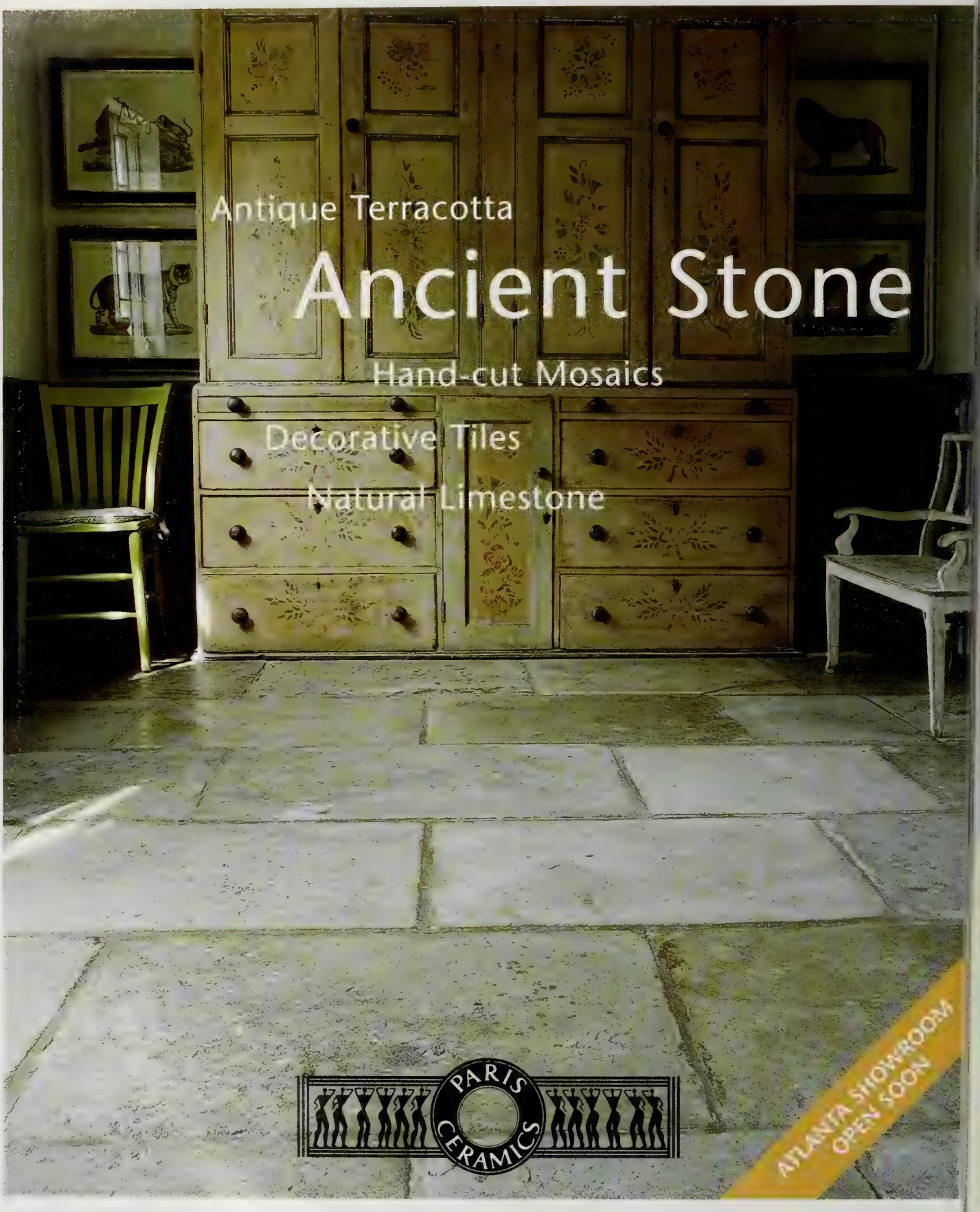
Convinced her mentor deserved more recognition, Hagan suggested they decorate a room in Southampton's annual show house, which is always in the media spotlight. But when Feldman telephoned the organizers, she discovered they were too late; all the rooms had been assigned to other designers. "Isn't there anything we can do?" a desperate Hagan whispered as Feldman was saying her good-byes. It turned out there was: a staircase landing just below the attic.

"Not much of a space," was how their landing had been described to Feldman, but its awkwardness was, in fact, an advantage. If they could smooth the feathers of that ugly duckling, Feldman and Hagan could do anything. That, in any event, is what *New York* magazine thought when it put their landing on its cover. And who would not have been struck by the huge portrait of a little girl, in front of which had been placed one lone candle atop a skinny claw table?

The two women pulled a similar publicity coup in 1990, two years later, when *The New York Times* featured a room they did for Manhattan's Kips Bay show house on the front page of its Home section. "A salon of social consciousness," was how the *Times* characterized their room, noting that they had even included a niche for newspaper recycling. "Our room wasn't about decorating," says Hagan. "We wanted to say something, and what we said was that there is beauty in taking responsibility for one's life." To underline that point, they stenciled on a wall a quotation from

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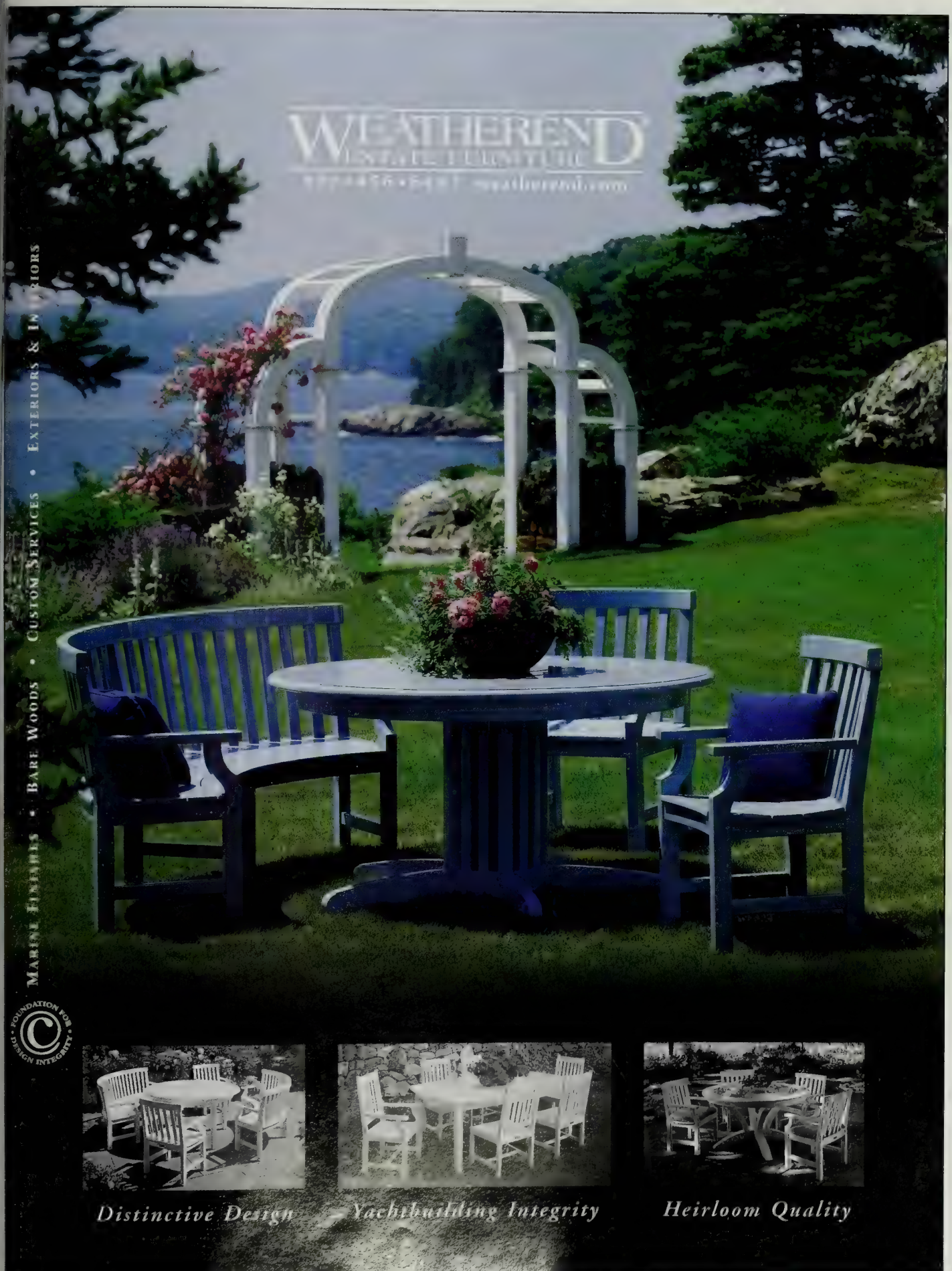


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Designer Profiles

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Antoine de Saint-Exupéry's *The Little Prince*: "You become responsible, forever, for what you have tamed."

Their happy partnership ended in 1991 with Feldman's death, a devastating blow to Hagan. "Simone was not only my mentor, she was my partner and my best friend," says Hagan. "She trusted and believed in me. For a young designer, that's a gift."

With Feldman gone, many assumed Hagan would disband the business. "I'm going to meet every deadline I have," she insisted—and she did. "For years I felt as if I were pedaling so fast just so I wouldn't fall off the bicycle." Now, working out of a penthouse office on Madison Avenue, with a staff of 15 to help her, Hagan doesn't have to pedal so hard.

These days she is often joined by her five-year-old twin boys. "I want to be with them as much as possible," she says. "I want to enjoy the moment." Indeed, Hagan and her husband, Michael Berman, a media executive and the cofounder, together with John F. Kennedy, Jr., of the now defunct *George* magazine, wrap their schedules around their sons. Hagan makes a point of staying home—home is an eight-room apartment on Park Avenue—until the boys are asleep. Weekends they spend on Long Island,

> Hagan is often joined in her office by her five-year-old twins. "I want to enjoy the moment," she says.

in a plain saltbox in the Hamptons. "It's family time," says the designer. "You'll usually find us on the beach or at the bowling alley or the miniature golf course. I try not to work on weekends, because if I did, I could be working seven days a week."

Yet work, for Victoria Hagan, is just another kind of fun. She was, after all, the only nine-year-old in Pocantico Hills who actually wanted a summer job. "I think I was genetically predisposed to the design profession," she says. "For better or worse, I love it, and it's a real treat to do what you love. I've been blessed with great luck." □

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Mary Meehan

An Unrepentant Gypsy Who Gives Interiors a Feeling of Forever

By Steven M. L. Aronson

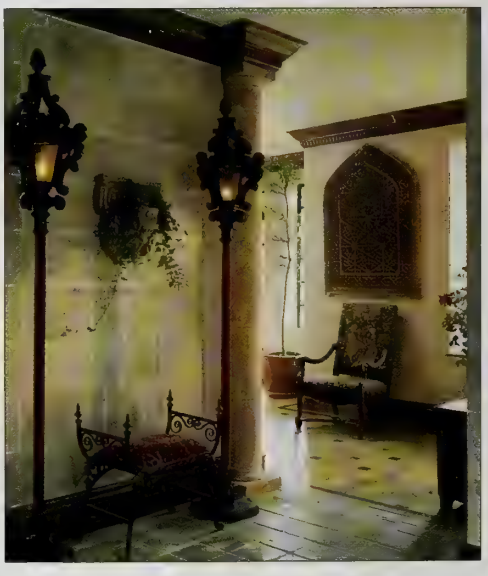
"I'm probably a very shallow person," laughs Mary Meehan—Mary McClain McNamara Caraway Barbusse Meehan, to give her matrimonial history its due—"because what I *see* is the most important thing to me. My gifts are visual—I can make almost anything look better. I remember knowing when I was five that Dallas was hideous, Dallas and everything in it, except for my parents' and grandparents' places—we had a big Thoroughbred-racehorse farm, and a beautiful house in town. I couldn't wait to hightail it out of there, though, because if something doesn't work for me when I set my eyes on it, forget it. All four of my husbands were good-looking, incidentally—what I mean, of course, is 'not incidentally.' That's one thing I can say for them."



It only remained for Mary to grow up before she could really leave town, and she bided her time watching old movies, she says—"especial-

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"I won't do a modern space with white walls," says Mary Meehan (above left). "I can't give up color." LEFT: Her grandmother's Dallas living room in the 1940s. "It shows where I've come from. I set my style growing up without realizing it." ABOVE: A Manhattan entrance hall (see *Architectural Digest*, April 1995) has a "Florentine Renaissance feeling. I like using stone."

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ABOVE: "I invented drama on a budget in my New York apartment's entrance hall [*AD*, July 1989] by painting the floor and choosing a bold wallpaper. There's lots you can do if you've more imagination than money." RIGHT: "I went to town with my boring, postwar, white-box Park Avenue place. Architectural details are my forte." Silver-gilt moldings frame the living room (*AD*, September 1999).

continued from page 110

ly the ones with those fabulous Cedric Gibbons interiors and the Adrian clothes." Her most cherished familiars were movie-star paper dolls —every afternoon she would decorate the likes of Rita Hayworth, Betty Grable and Bette Davis, swathing them in their paper wardrobes and plastering them with their paper jewels. One day her mother threw them all away in the mistaken belief that Mary had outgrown them. "I *had* discovered boys, so she probably thought I wasn't thinking about paper dolls anymore, so I can't really blame her," she says, adding, "but I never forgave her."

Mary's parents, among oth- er things, ow[illegible]-lery–cum–antiques shop in the Turtle Creek section of Dallas. They had named the shop chauvinistically: Shelmar after Mary and her younger sister, Shelley. After a couple of months of college Mary leapt at the chance to spend a year living in Paris with her mother and sister—in the elegant *seizième*, no less—and shopping for Shelmar at the Marché aux Puces. She recalls picking out some decorative 19th-century paintings and a Louis XV chest. It took her no time at all to conclude that "Paris had it all over Dallas."

She returned to the loathed latter, however, to make her social debut, after which she decided that what she really [illegible] out of life was "to be a ski bum—I was basically lazy

"I'd like to design furniture. I'd like to have a show on decorating. I'd like to redecorate Las Vegas," she says.

then." She sped off toward the eye-blinding dazzle of Aspen in the shiny black Jaguar XKE that her father had given her. "But I was never trained to do anything except get married, which is a very southern thing, so that's what I did." The groom was Bill McNamara, a rancher she knew from Dallas who had followed her to Colorado in *his* XKE. "So now we had matching XKEs—that was one of the attractions." Their life ultimately took them to London, where McNamara raced cars professionally, but after three years (and the birth of one son) the marriage crashed.

Back in Dallas again, she lost no time getting rehitched —to Reagan Caraway, Jr., the son of an old family friend. "I'd known Jimmy, as everybody called him, all my life —he was a decorator, with a growing reputation in the Southwest." Together they bought a turn-of-the-last-century frame house in Dallas's so-called Decorators' District, which Caraway did up in the Empire style he was partial to. "But we weren't really right for each other and within a

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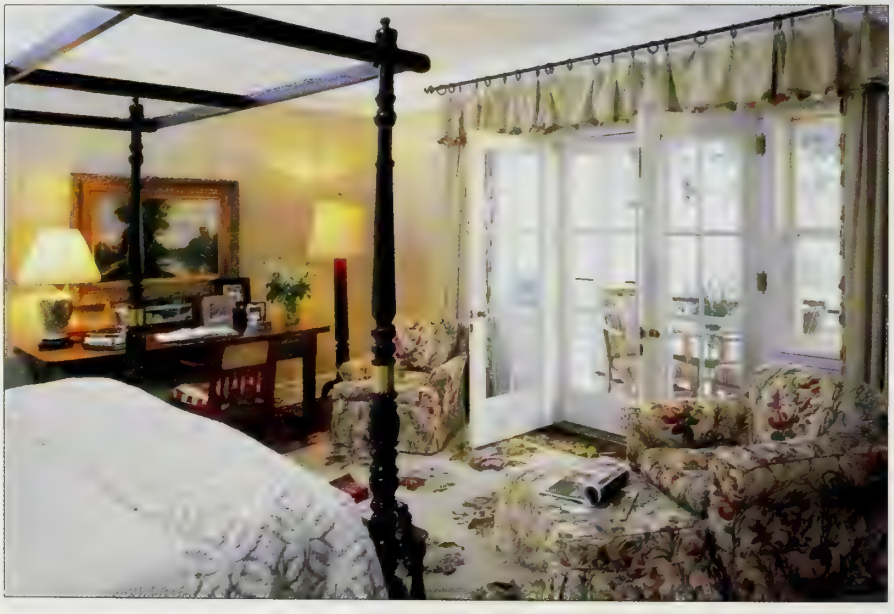
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year . . ." She promptly found herself a 1920s cottage in nearby Highland Park and proceeded to "Michael Taylorize it—in other words, I tented and smoked-mirrored the hell out of it, and splurged on a fur carpet, a steel-and-glass table and a lot of oversize overstuffed furniture, including velvet sofas: the whole glamorous California look." Eight months later, having married Jean-Noel Barbusse, a Frenchman from a prominent diplomatic family who was in Dallas working in the fashion business, she moved with him to





"Interior design is not just about pretty rooms and objects; it's personal—you're creating someone's *home*." ABOVE: For the Manhattan client's dining area, Meehan continued "the same Italianate elegance established in the entrance hall."

"Although I'd never stick to one style, comfort, light and color are my constants," Meehan points out. LEFT: "It's quiet and soft," she says of a Sag Harbor house's master bedroom (*AD*, June 1996). "I use far less pattern now than earlier in my career. I rarely turn to chintzes."

"glamorous California" itself.

The house they settled on, in the Hollywood Hills, was Spanish style, but "all the French antiques I'd bought for myself during my first two marriages worked perfectly there because they were country, and I must say I've been able to make them fit everywhere I went subsequently." Mary realized then that she had "learned a whole lot more than I thought I had from Jimmy Caraway—I found that I knew how to put a room together almost by osmosis."

One of her nearest neighbors was Paul Stewart, who had been a member of Orson Welles's Mercury Theater and made his screen debut in *Citizen Kane*. "He played Raymond, the butler at Xanadu [illegible] where all the bodies are buried"—he's the one who [illegible] utter his last word [illegible], 'Rosebud,' " Mary [illegible] Paul encouraged [illegible] to become an actress [illegible] a career—I became a big-time couple of movies—bit parts—and ended up doing soaps and commercials." When, well after her Barbusse divorce, she married Michael Meehan, a New York investment banker, and moved East, she went back to acting, "or rather, made another bunch of commercials—for Apple and A&P, and I did Oil of Olay. And then in 1987, after four decades of aimless existing, I realized I was born to decorate, and that took over: I got decorator, which was a step up from a small-time actress."

It's true that Mary Meehan emerged full-blown, never having studied design or worked for any designer. How it happened is that Ronald Grimaldi, the president of Rose Cumming, Inc., stopped by the Shingle Style cottage in Southampton that Meehan had just finished doing up for herself and her husband, and said right off the bat, "You should be a decorator." To

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which she replied, "I don't know how to do that," and Grimaldi said that sure she did, she'd just done it. "And I respected him so much I believed him and never questioned my ability again. I had no idea, of course, what I was getting into—if I'd *known* more, I might have been more frightened of the whole thing." Soon afterward Meehan was offered a room to decorate in Southampton's prestigious Rogers Memorial Library show house, and from that little room she was hired to do a big Shingle Style Southampton house.

Almost at once, people began turning to Mary Meehan for—well, everything. "I'm a soup-to-nuts kind of decorator," she maintains. "I've stocked whole houses—bought the books, linens, china, placed the pictures. I specialize in that old-family feeling, the feeling of forever, as if generation after generation had lived there, though right now I'm also doing a loft in SoHo where I'm working with a much sparer vernacular—steel and glass and a paucity of objects."

Meehan's favorite project remains the Upper East Side apartment of novelist and screenwriter William Goldman (see *Architectural Digest*, April 1995). "We'd been seeing each other for a while when he decided he wanted to move to the penthouse of the building he was living in and hired me to decorate it," she recounts. "We broke up just as I was starting the job, and yet it's still the most fulfilling thing I've ever done, because there was no budget and he gave me a free hand. I mean, how often do you get to interpret somebody completely? All he said was that he wanted me to accommodate his old pool table, and find a place to hang the original poster he had of his film *Butch Cassidy and the Sundance Kid* and a tapestry that he'd had someone weave to epitomize *The Princess Bride*—and in the end we threw in his two Oscars.

"One thing I've noticed is that I wind up doing an ego room for just about every client," Meehan reflects. "If they want it, I do it, and most of them want it—that's why it's an ego room. And sometimes it's an ego *house*." Lest one think that these are only for people who are suffering from some self-celebration disorder or other, she quickly clarifies: "It's where whatever somebody excels at gets documented and 'tributized,' if that's a word—and it might as well be. It's a space that glorifies *them* and *only* them or, at the least, mostly them—where they deservedly get to have all their awards and ribbons and sports trophies and celebrity photos and books they've written. For some people it's their beauty; for others it's their talent, or their children or their horses or their dogs." The only client of Meehan's who didn't want what amounts to an ego room was, ironically, the first person people would have expected to. But Jimmy Buffett insisted that the decorating scheme for the plantation-style summer house he'd built in Sag Harbor, Long Island, be, according to Meehan, "totally family-oriented, done around the four dogs and the three kids. The only superstar trapping I ever saw, if you even



want to look at it that way, was the dock he had constructed for his seaplane."

The most outlandish request Meehan has ever had from a client was made by media heir Austin Hearst: to install a rock-climbing room in his Fifth Avenue apartment—the very apartment whose moldings she had just finished embellishing to a fare-thee-well. "The room I did for him was really ugly—ugly, you might even say, by design: all that rough charcoal that looked like lava. He always said it was his favorite place, how he loved climbing the walls and all along the ceiling."

The one category of client that Meehan makes it a point to turn down is a single man with a steady girlfriend whom he refuses to involve in the process. The designer learned her aversion the hard way: A client maintained that the decorating of his apartment wasn't any of his inamorata's business and that it was he alone whom Meehan would be dealing with. "Three months later he married the girlfriend and she immediately began systematically reversing what I had done. You see, there's this thing between women: Even if they love it, they just can't help redoing it. Women have this need to make their own nests, although the current wife of my last husband did come up to me a couple of summers ago to say how much she loved living in that house I decorated for him and me in Southampton. Now, I consider that true homage."

Meehan has decorated a couple of houses for her own son, actor William McNamara, in California (among the parts he's played are Montgomery Clift in the NBC biopic of Elizabeth Taylor, a sleazy agent in the Showtime comedy series *Beggars and Choosers* and a serial killer in *Copycat*, opposite Sigourney Weaver and Holly Hunter). "William had a stalker," his mother offers. "I was renovating a Spanish-style bungalow on a hill in Topanga Canyon for him a few years back when a guy knocked on the door demanding to know where William was, and then later I caught him peeking in the windows. Luckily William was on location in Europe, because the police found out that this guy was actually trying to kill him—the guy's wife had inflamed him by announcing that she was in love with William from having seen him on the screen. La-La Land! Anyway, the whole thing got me so nervous it took me only another two days to finish up the project."

For the past two years Meehan has been living happily-ever-after in a 1790 eyebrow Colonial on nine acres in Dutchess County, New York, with her recently divorced sister, Shelley McLarty (if that surname rings a faint bell, it's because Shelley's former brother-in-law was President Clinton's first chief of staff). In furnishing the house, she relied heavily once again on French antiques, including those that she and her sister had inherited from their grandparents. "Naturally, the first thing we did was train the dogs to stay off all this great furniture, because we've got five now, including an abandoned greyhound whose picture grabbed us on the Web, and a schipperke

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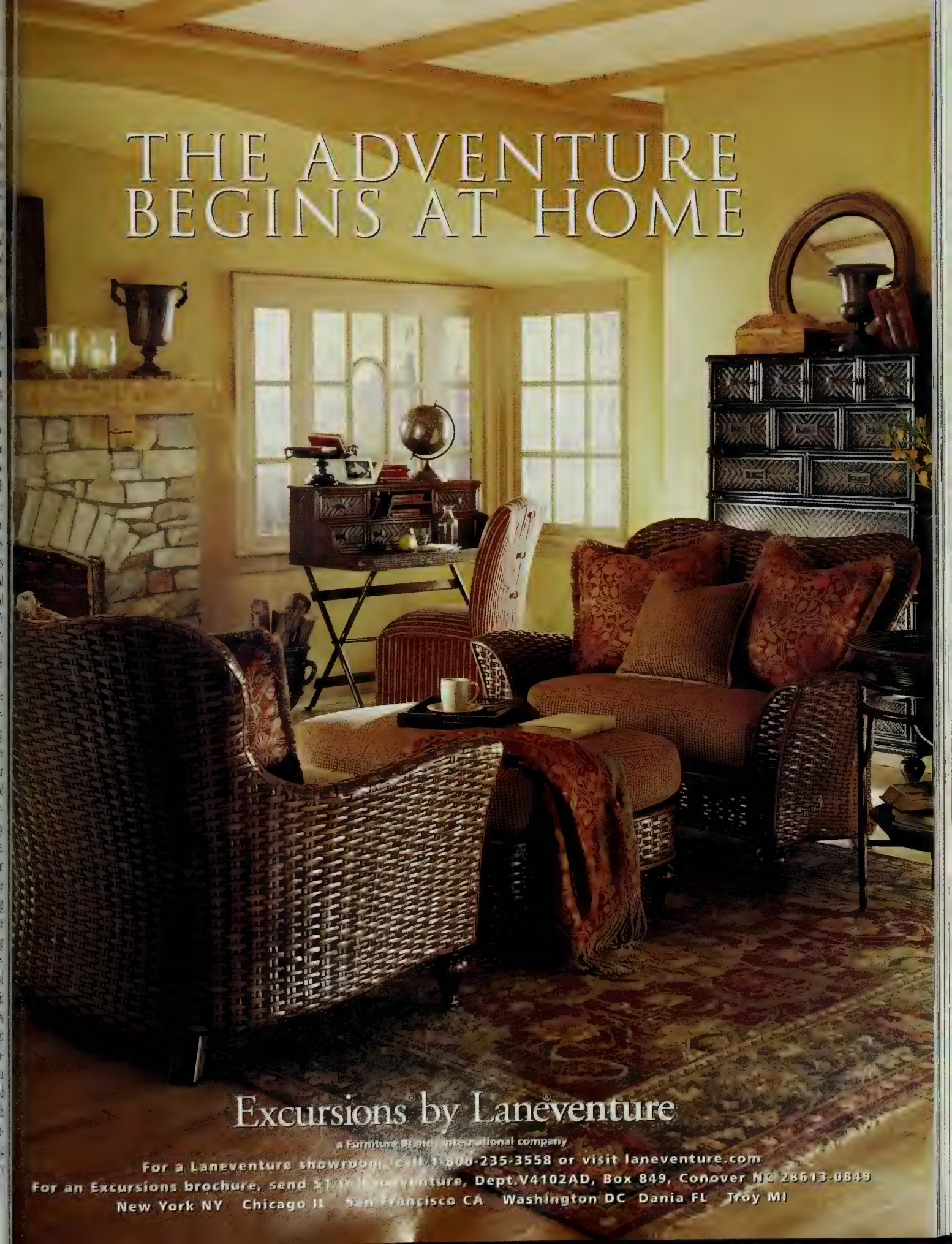
Designer Profiles

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rescued," she laughs, "from a client. Then one day—surprise!—we looked in through the window, and all of them were sprawled on my grandmother's precious pink-and-green signed Louis XV sofa."

Her dapper grandfather presides in the entrance hall—in the form of Gerald Brockhurst's portrait of him that had hung in the Dallas headquarters of his far-flung insurance empire. For this, one could go so far as to say, is Mary Meehan's ego house—"and you'd better believe it: Not just a room—it's the whole deal." She was even her own carpenter. "I went way beyond upholstery and hanging drapes—I tore out walls and put in windows. I came up with all sorts of ways to bring light in, which is what it's all about in the country. I already knew how to strip, gild, pickle and refinish, and through doing this house I've learned how to age and antique. And I still want to learn to do decorative painting. I'm a double Pisces and my moon is in Gemini, so I'm always swimming in six different directions. I'd like to design furniture—and fabrics. I'd like to be able to make the things I can't find. I'd like to make things that don't *exist*. I'd like to have a show on decorating. I'd like to redecorate Las Vegas. . . ."

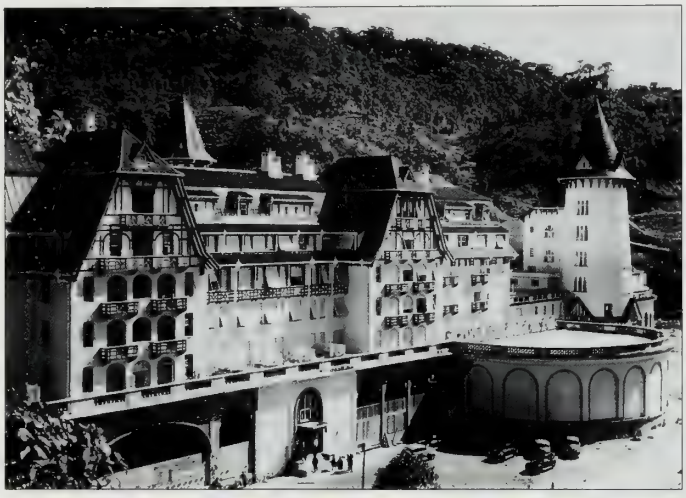
In the meantime Mary and Shelley are planning to open a country catering service called The Sisters—Good Cooking. It will feature dishes inspired by the "wonderful old-fashioned cooks of our childhood who made the kind of food everybody craves and nobody gets anymore because it isn't considered fancy enough—things like King Ranch pie, which is made . . . well, you can find out when you order it," Shelley insists. The Sisters are going to start out cooking breakfasts for local hunt meets, and take off from there. But first the designing sibling, presto magico, must turn an ordinary van into a gypsy caravan of a food wagon; at the moment she imagines it painted with vegetables, fruits and flowers in wild pagan colors. "I'm a flower child at heart," confesses Mary McClain McNamara Caraway Barbusse Meehan. "And a gypsy in practice, having moved God knows how many times in my life with all of my husbands and all of my furniture. But now after untold bumps along the road I've proved that I'm perfectly capable of taking care of myself." □


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Flying Down to Rio

Dorothy Draper Brought High-Octane Glamour to a 1940s Casino Resort

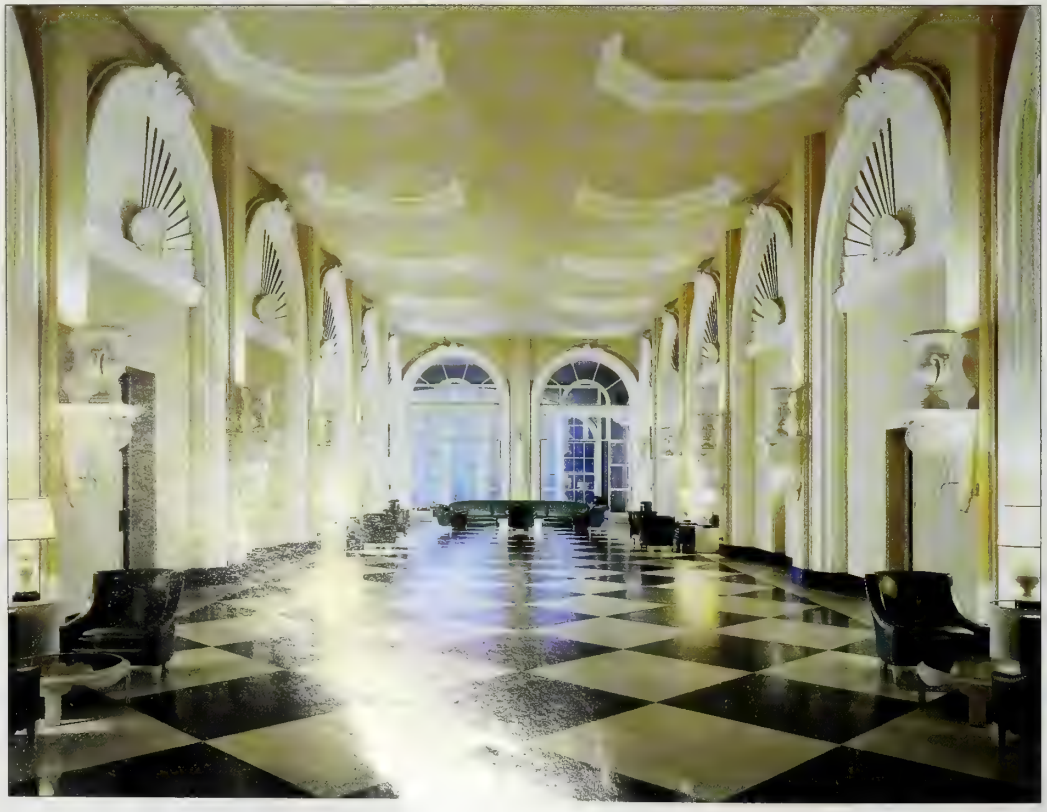
Text by Amanda Vaill/Photography by Erhard Pfeiffer



IT WAS A TERRIBLE WINTER, a winter of discontent. America was still reeling from the surprise attack that had cost so many lives; the country was gearing up to fight a long war; frivolity was out and austerity was in; and the economic picture looked grim. It was not a good time to be an interior designer, many of whom feared for their businesses as consumers cut back on nonessentials.

The time was January 1942—not 2002—and Dorothy Draper, one of New York's most distinguished and successful designers, was lying awake at night in her Hampshire House apartment, wondering how long she could keep her business going in the changed climate of World War II. And then an emissary from a Brazilian millionaire named Joachim Rolla walked into her offices on 57th Street with a staggering proposition: Rolla was building a casino hotel in the mountains north

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Once a mecca for Hollywood royalty, Brazil's grand Quitandinha hotel (above left), designed by New York legend Dorothy Draper (above) in 1944, is now a convention center. LEFT: Torchère urns illuminate one of the many galleries.


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SMALLBONE
DEVIZES

AD/09/01

This was the look, a kind of late-Déco Baroque, that begged for Ginger Rogers and Fred Astaire to sweep in and start dancing.





ABOVE: The tropical motif that Draper gave the nightclub, which holds around 400 people, was no doubt inspired by the lush environs of Petrópolis, near Rio de Janeiro.

RIGHT: Draper's bold taste can be seen in the library, where white Greek Revival–style door surrounds offset deep-green walls. The crystal chandelier is from Venice.

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of Rio de Janeiro, a project whose cost was estimated at 10 million 1942 dollars, and he wanted Draper to undertake the interior design for a fee of $30,500. This was an enormous sum—the largest commercial contract ever signed and the first for a North American firm in South America—and Draper accepted the job on the spot.

On the face of it, the pairing of Draper and Quitandinha, as the resort was called, was incongruous. Dorothy Tuckerman Draper was the quintessential New York blueblood, daughter of one of the founders of the upper-crust enclave of Tuxedo Park. The roster of her forebears and relations sounds like a roll call of New England and New York aristocracy: Cabots and Delanos, Parkmans and Roosevelts, Saltonstalls, Sedgwicks, Wolcotts and Putnams. She was brought up in a succession of mansions in Tuxedo Park, educated at home by private tutors, "finished" at Miss Graham's school for thoroughbred young ladies on West 12th Street in Manhattan and presented to society at a ball at Sherry's in 1907.

Five years later she married a physician, George "Dan" Draper, whose family included the lieder singer Paul Draper and the monologuist Ruth Draper, and settled into the role of society wife, with a brownstone on East 63rd Street and a box at the opera. She had begun her career by accident, when dinner-party guests so admired the way she decorated her house that they bought it from her, furniture and all, and she repeated the whole process again with a house down the street.

Quitandinha, on the other hand, was an exercise in commercial purposefulness, Brazilian exoticism and nouveau riche expenditure. Its developer, Rolla, whom the society columnist Eugenia Sheppard referred to as "the Billy Rose

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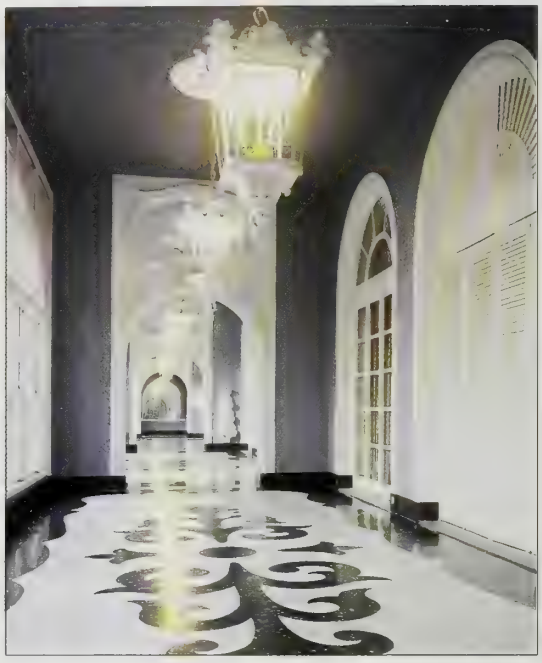


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FAR LEFT: A 16-foot-high cage housed birds from the Amazon forest. LEFT: The west veranda's dramatic floors are made from Carrara marble and black granite. All of Quitandinha's verandas are lit by large-scale lanterns.

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of South America," had made his fortune in cattle ranching and casinos, aided by his connections to Brazilian dictator Getúlio Vargas. In conceiving the Quitandinha project, he had chosen the Portuguese imperial summer capital of Petrópolis as a site, hired 52 architects to draw up plans for a hotel with 500 rooms and a domed casino 80 feet longer than St. Peter's Basilica, and made a research trip to Hollywood to "learn about splendor," as one associate put it.

Quitandinha was intended to be the largest casino resort in South America, on a par with Monte Carlo, and would draw the international smart set left homeless by the outbreak of the war in Europe to the tropical mountains of Brazil—a country whose best-known exports at the time were coffee and Carmen Miranda, a performer for whom the word *camp* might have been invented.

Paradoxically, the Quitandinha project fit Draper—or DD, as her associates called her—like one of her shocking-pink or purple gloves. A statuesque woman, nearly six feet in height, she had always had an instinct for the grand gesture. "She was great at being bigger than life," recalls designer Carleton Varney, who joined her firm in 1960 and wrote her biography, *The Draper Touch* (1988). She loathed the subdued wood paneling and waxed-wood furnishings she had grown up with—she wanted to paint it all dazzling white. She disdained the polite chintzes and tasteful bibelots beloved by her decorator cousin, Sister Parish; she considered Elsie de Wolfe, who designed the Colony Club for elite ladies who lunched, faddish; she hated

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RIGHT: The massive Don Pedro Solemn room has an audacious mix of styles and colors. A neo-Baroque table, left, and a painted screen rest on parquetry floors.


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Syrie Maugham's cool white interiors.

What she loved was color and contrast: fuchsia and scarlet and grass green and turquoise and chrome yellow, as well as black and white. And bold patterns: Roman stripes two inches thick, cabbage roses the size of dinner plates. Most of all she adored big rooms painted in strong colors, with monumental white-painted plaster architectural detailing, pediments and overmantels, and sculpted ceilings.

"It's never the furniture," says Varney, describing her aesthetic. "She used to say that a room should look wonderful with absolutely nothing in it." But when it came to furnishings, she wanted black lacquer, big upholstered pieces, elaborately swagged draperies, sculptural lamps and tables. This was the look, a kind of late-Déco Baroque, that she used in her big public commissions like the Greenbrier Hotel in White Sulphur Springs, West Virginia, the Fairmont in San Francisco and The Carlyle and Hampshire House in New York—a look that begged for Ginger Rogers and Fred Astaire to sweep in and start dancing.

And that's exactly what Draper did, despite the perils and strictures of flying in wartime. "Think!" she told a reporter for *The Christian Science Monitor*. "This great country, as large as the United States, is now only three 14-hour flying days from New York." Once there, she immediately found creative resonance. She loved the Baroque architecture, which is one of Brazil's glories, "with its plain spaces and ornate carvings, its irregularities and power." Then there was the tropical forest enveloping the mountains around Petrópolis, full of what she described as "glorious, gleaming foliage, alive with chattering monkeys, flocks of gaily plumed parrots and other birds dramatized by the flaming colors of tropical, unbelievable flowers."

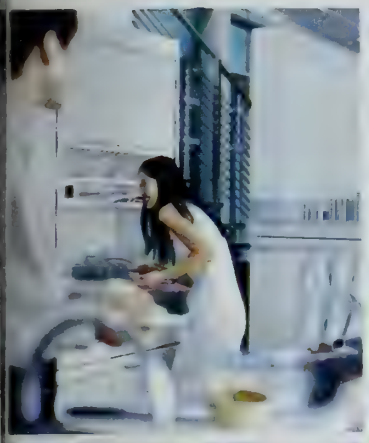
Quitandinha brought forth Draperism in a torrent. Its lofty reception hall was paved in marble, with a gigantic star-shaped black-marble palm tree in the center. Elsewhere were two-foot-by-two-foot black- and white-marble tiles, overlaid in intimate seating areas with white chenille rugs shaved in a swirling curlicue pattern reminiscent of the sidewalks in Rio. Walls were painted vivid tropical colors—"sharp yellows, limes, cochineal and a galaxy of greens," Draper said—and enormous white plaster door pediments, window frames and brackets bearing giant urns abounded. The winter garden contained an outsize white iron aviary, full of bright-plumaged Brazilian birds; there was a Trevi-size marble fountain in one of the lounges, and torchères that looked like the legs of Bernini's baldachin in St. Peter's. There was a bar papered in a leafy jungle print and bristling with faux bamboo and leaves, and a children's dining room with a circus motif. Guest rooms were just as dramatic—including the suite decorated in shades of green to harmonize with the red hair of its expected occupant, the consort of exiled King Carol II of Romania. The richness and color were like a burst of sunlight in the dingy khaki war years, and Schumacher even brought out a line of fabrics copied from those used at the hotel, which Draper called the Brazilliance Collection.

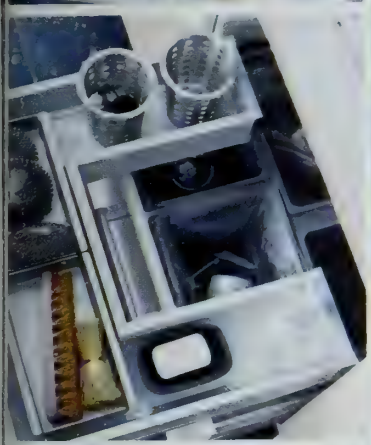
It took the designer and her staff more than two years to complete this monumental project, and at its opening in September 1944 the columnists—flown in from New York for the purpose—went wild. "Something out of the *Arabian Nights*," said Cholly Knickerbocker, while Eugenia Sheppard called it "a Busby Berkeley movie set." Celebrities flocked to see it and be seen in it: Lana Turner, Bing Crosby, Maurice Chevalier, Josephine Baker, Orson Welles and Errol Flynn, among others.

But, just two years after its debut, the vagaries of politics took the shine out of Draper's masterpiece. A new, fascist-leaning Brazilian government outlawed gambling and closed the casinos, and Quitandinha's high-rolling guests stopped coming. The hotel was turned into apartments; but in the 1960s a new owner transformed it into a conference and convention center. Care was taken to restore or refurbish the original furniture and décor, and although Quitandinha today lacks some of the gloss and drama with which Dorothy Draper imbued it, it is still a monument to a truly original New York designer, a rara avis who found what may have been her natural habitat in the mountains of Brazil. □

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Naomi Leff

The Necessary Toughness of a Designing Woman

By Nicholas von Hoffman



"Anybody who survives in this business is tough," says Naomi Leff (left), who started her career in retail design. BELOW: She lightened the feel and palette of a Long Island house (see *Architectural Digest*, May 2001).

NAOMI LEFF, AN INTERIOR designer who leaves nothing to chance and little to the spontaneous, pulsates command and control. "Imagine orchestrating a project with 300 people of different talents, different degrees of craftsmanship, different interests, different attitudes toward quality," she says, the very picture of the single-minded, undistractible professional.

Part of Leff's approach may come from being a woman, which, she says, can make it more difficult when working with contractors. "Construction people are not so thrilled to be told what to do by a woman. There's always tension when you start any project, but the tensions dissolve when you have craftspeople who care about quality and discover they're working with designers and architects who also care. There's a bond that develops between everyone. You need each other to get a terrific result.

"You may have two artists [meaning herself and an architect] on a project. Sometimes it's absolute bliss, and sometimes it's unbliss," she says. "A big project has consultants up the..."

Wazoo?

"Yes, right." An apartment she's just finished had lighting specialists, media specialists and security specialists. "You have to collaborate with everyone, and everyone wants to be the orchestra leader." Everyone may want to lead the band, but one is left with the feeling that it will be Naomi Leff who has the baton securely and confidently in her hand.

Leff is one of the fortunate minority blessed with a conviction of what she was put on earth to do. Her vocation came to her early through an aunt. "She was a very artistic, slightly kooky character who always had beautiful houses and was always conscious of design. She made me see my environment. You never know whether a spark comes from a single experience you remember or a bunch of experiences you don't remember, but I do recall shopping with her at a store where they carried the first fiberglass egg-shaped chair, and all the classic Corbu and Mies van der Rohe pieces. I was weaned on early-modern furniture."



The business world's proclivity toward modern design may have worked in favor of the young Leff, whose early professional work was largely commercial. "For years we did high-end retailing. We did stores all over the world. Somehow or other, we worked for all the fashion designers. They sort of pulled us into residential design, and now we do more residential work."

Leff adds, "I happen to like high-end retail design, because the designers are so creative. But residential work gives you an opportunity to

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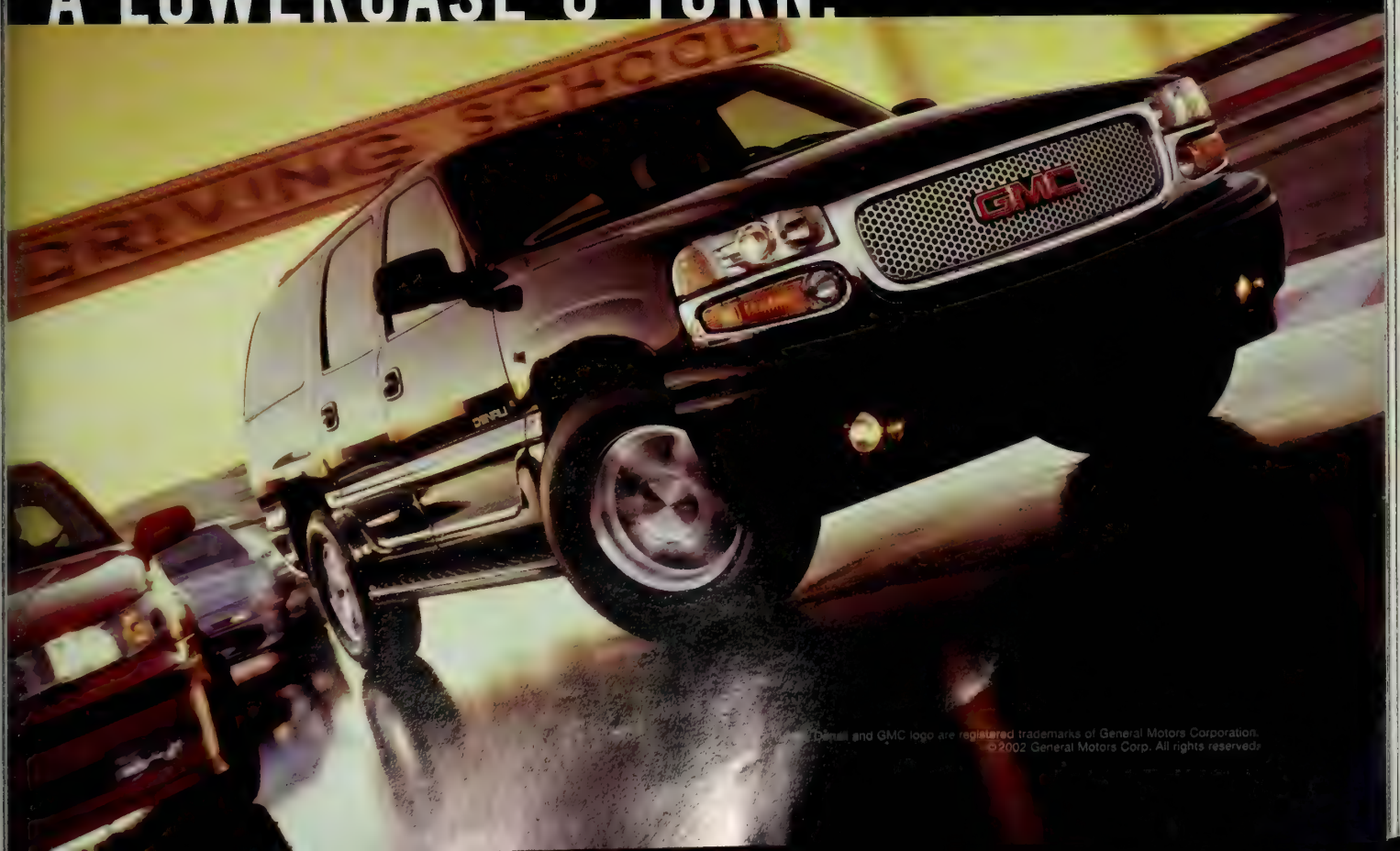


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work with many more of the arts. You don't hang Picassos in most stores."

Most of us don't get to hang Picassos anywhere, and this woman who does didn't get the chance simply because she had an innate flair for the work. By attending Pratt Institute, earning two master's degrees and working for others at the beginning of her career, Naomi Leff prepared herself well. In addition to the design side of her calling, she says, "Very early on I decided to take business classes at NYU, and I worked with a women's group called The American Woman's Economic Development Corporation for a year, learning about running a business." There is nothing about the work she won't do herself. "I've been known to wash a floor," she says. "When you're the chief cook and bottle washer, you do it."

When you talk to Leff, she's all business. No quips, no jokes, no humorous self-deprecating asides. Her name would have to be among the first to be considered for any important job and among the last for an invitation for a slaphappy night out on the town.

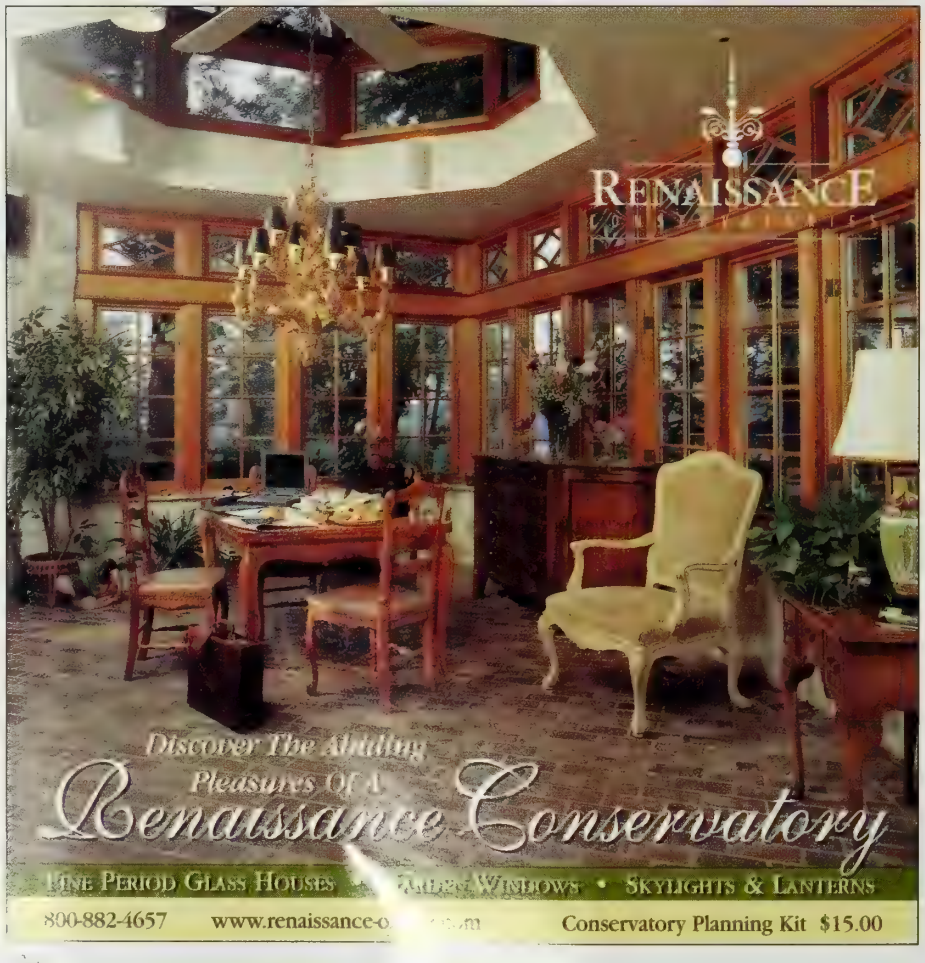
There is nothing about the work she won't do herself. "When you're the chief cook and bottle washer, you do it."

Asked about her own domicile, Leff barely lets her guard down enough to answer, "I'm not living in a highly designed space. I've been intending to move out of it for at least five years."

On the other hand, the designer waxes enthusiastic about her New York City office: "It's very beautiful—a full floor in a loft building with a 240-degree view of the city, done in a modernist aesthetic. It's very simple and serene, and I love working in it."

Somebody talking with her might think the practice of her profession has taken a toll on Naomi Leff, but that's not what she says: "I do what I love. What I do is my personal life to a great degree." □






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Live Well and Prosper

Leonard and Susan Nimoy's Stylish Retreat on Central Park

Text by Jean Strouse/Photography by Michael Moran



One day in the late 1960s a woman recognized Leonard Nimoy in an airport and pointed him out to her seven-year-old son, saying, "There's your favorite character from *Star Trek*." The boy, Nimoy recalls, "looked at me with a completely blank expression. He knew Mr. Spock in full makeup and costume—I was just some guy in an airport."

Few Trekkies over the age of seven would have failed to see Spock in Nimoy's features, but the incident led to the title essay in a book the actor was writing about his career, *I Am Not Spock*, reflecting on the strange dualities of a thespian life. "The press, totally missing the point, made a big drama out of my repudiating the character," says Nimoy, "so later I wrote another book called *I Am Spock*." If Nimoy is and is not the celluloid Spock, he has many other incarnations as well, including film director, producer, screenwriter, narrator, author and poet. Currently he spends most of his time on photography, and, with his second wife, Susan, on art collecting and philanthropy.

The couple live in Los Angeles and have a house on Lake Tahoe, but their art collecting and his photography drew them so frequently to Manhattan in the late 1990s that when Nimoy asked his wife how she wanted to celebrate their 10th anniversary, she said, "Let's buy an apartment in New York."

They weren't sure exactly what they were looking for until they walked into a two-bedroom apartment with strong natural light, treetop views, a sandstone fireplace and gracious double foyers in a distinguished 1920s building on Central Park West. "We bought it on the spot," Nimoy reports. "We both said, 'We don't have to do a thing to it.'"

Susan Nimoy laughs at the memory: "We had to destroy it to install central air-conditioning, and we tore out built-in bookshelves in the living room and an arch between the foyers." "Then

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Above Left: Actor Leonard Nimoy, with his wife, Susan, in the living room of their Manhattan apartment. The silver gelatin photographs were taken by Leonard Nimoy.

Above: Designer Rosemary Peck supervised the renovation of the spaces. The sofa, glass-topped bronze table and club chairs are her designs. The Art Déco armchair is French.

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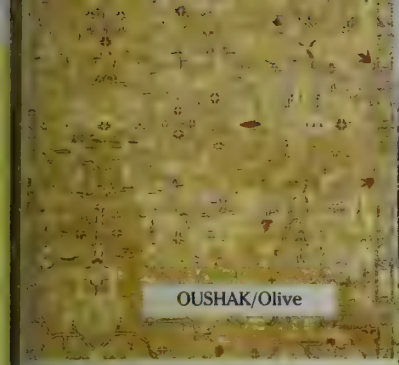
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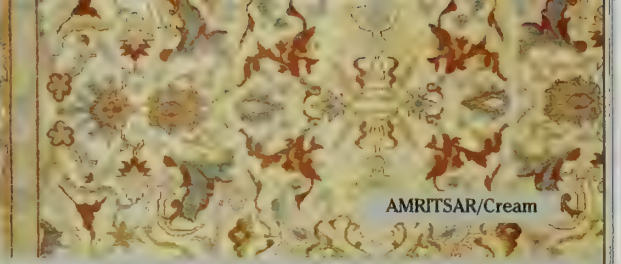


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"Our friends and art give off a lot of energy," says Susan Nimoy, "so we needed a cool environment."



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we laid down a maple floor in the living room," adds her husband—the old parquetry was splintery dry—"and put in new lighting especially for the artworks. From 'not having to do anything,' it took seven months before we could move in, but we did celebrate our 10th anniversary here."

For interior design the Nimoys called on Rosemary Peck, with whom they had worked in California. "I knew that we could articulate a common vision," says Susan Nimoy. "I wanted the apartment to be serene, elegant, minimalist—a refuge from our lives in Los Angeles and from the intense cacophony of New York. Our friends and art give off a lot of energy, so we needed a cool environment." When Peck showed the couple fabric samples and a blueprint for the living room, "that was it," says Susan Nimoy. "She totally got what we had in mind."

Peck says one of the challenges with a pied-à-terre is understanding proportion: "You don't want to fill every available corner or wall—the eye needs to rest." She stripped the living room to its bones, painted the walls ivory, stained the new floor ebony, chose "taupey greige" colors and designed most of the chairs and sofas herself. "The Nimoys are not pretentious people," she explains. "I wanted pieces that felt slouchy and easy, with an air of sophistication and masculine simplicity." But the room didn't come fully into focus for Peck until she found a pair of 1920s French Art Déco armchairs to flank a brown velvet sofa and glass-topped bronze table she had designed. Set against a trio of windows, this curvilinear grouping gives the space a sensual, feminine dimension as well.

ABOVE: The dining room, which is lined with maple panels and an opaque window, is "simple and elegant," says Peck. The sculpture is by Louise Bourgeois.



LEFT: The master bedroom is "luxurious," says Peck. Holly Hunt drapery, chair and bed fabrics. Nancy Corzine dressing table. Hinson & Company swing-arm lamp. Stark carpet.

Another challenge was to create a gallery for photographs. Peck installed shelves on which Leonard Nimoy can mount his silver gelatin prints, move them around, observe what works and decide what he wants to change. (He has studios and darkrooms in both California houses, but in New York he uses a studio belonging to William Wegman.) The tones and tenor of the room quiet-

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Personalities

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ly intensify Nimoy's chiaroscuro images—studies of the interplay between darkness and light, mostly portraits of female nudes.

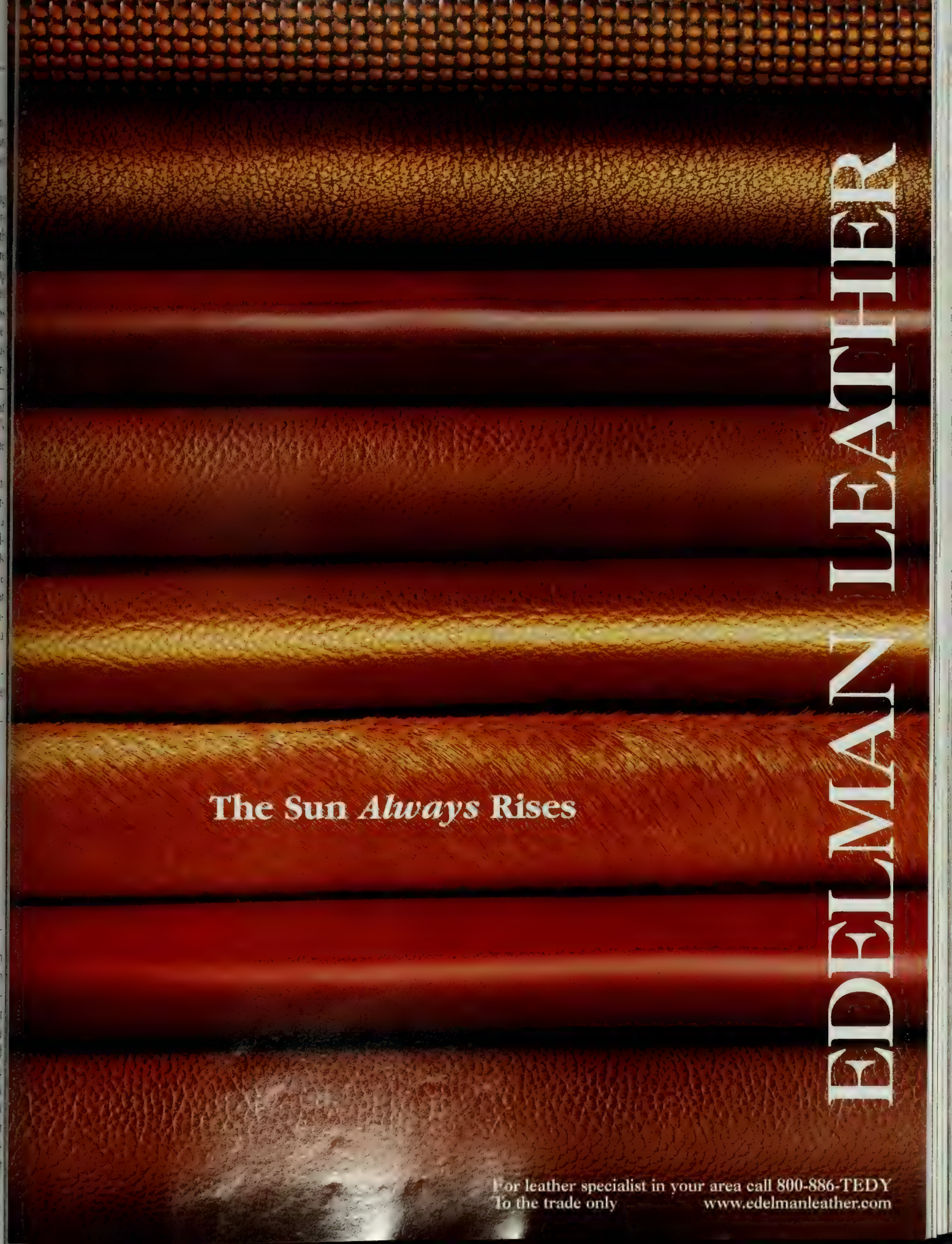
The dining room, like the living room, features shelves for an ever-changing display of art, along with Louise Bourgeois's inviting sculpture *Nature*. Here, Peck worked with existing maple panels and lighting but installed tall sheets of opaque acid-washed glass to create a sense of intimate enclosure. In the mannerist den, which doubles as Leonard Nimoy's study, hangs a watercolor by Clifford Odets, dated 1947—the year the 16-year-old Nimoy appeared in a production of the playwright's *Awake and Sing* and decided to pursue an acting career.

Peck set the mood for the bedroom, which both she and Susan Nimoy wanted to be "romantic and sexy," with a bouclé chair that once belonged to Helena Rubinstein and a pair of 1940s lamps with pink-lined shades for the mirrored vanity. Surveying a field of silky textures and mixed whites, Leonard Nimoy announces, "This isn't a bedroom—it's a boudoir!"

The couple's philanthropy is as bicoastal as their lives. They recently gave

When Nimoy asked his wife how she wanted to celebrate their 10th anniversary, she said, "Let's buy an apartment in New York."

$1 million to refurbish the Griffith Observatory in Los Angeles, while in New York, part of a rejuvenated cultural center on upper Broadway, set to open this spring, will be called the Leonard Nimoy Thalia Theater. And their success at creating the aesthetic they had in mind for their New York pied-à-terre is reflected in the remark of a friend on leaving a recent dinner party there: "Somehow they've managed to make it feel fiery and cool at the same time." □


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The More the Merrier

Robert Denning's Extravagance of Color and Pattern

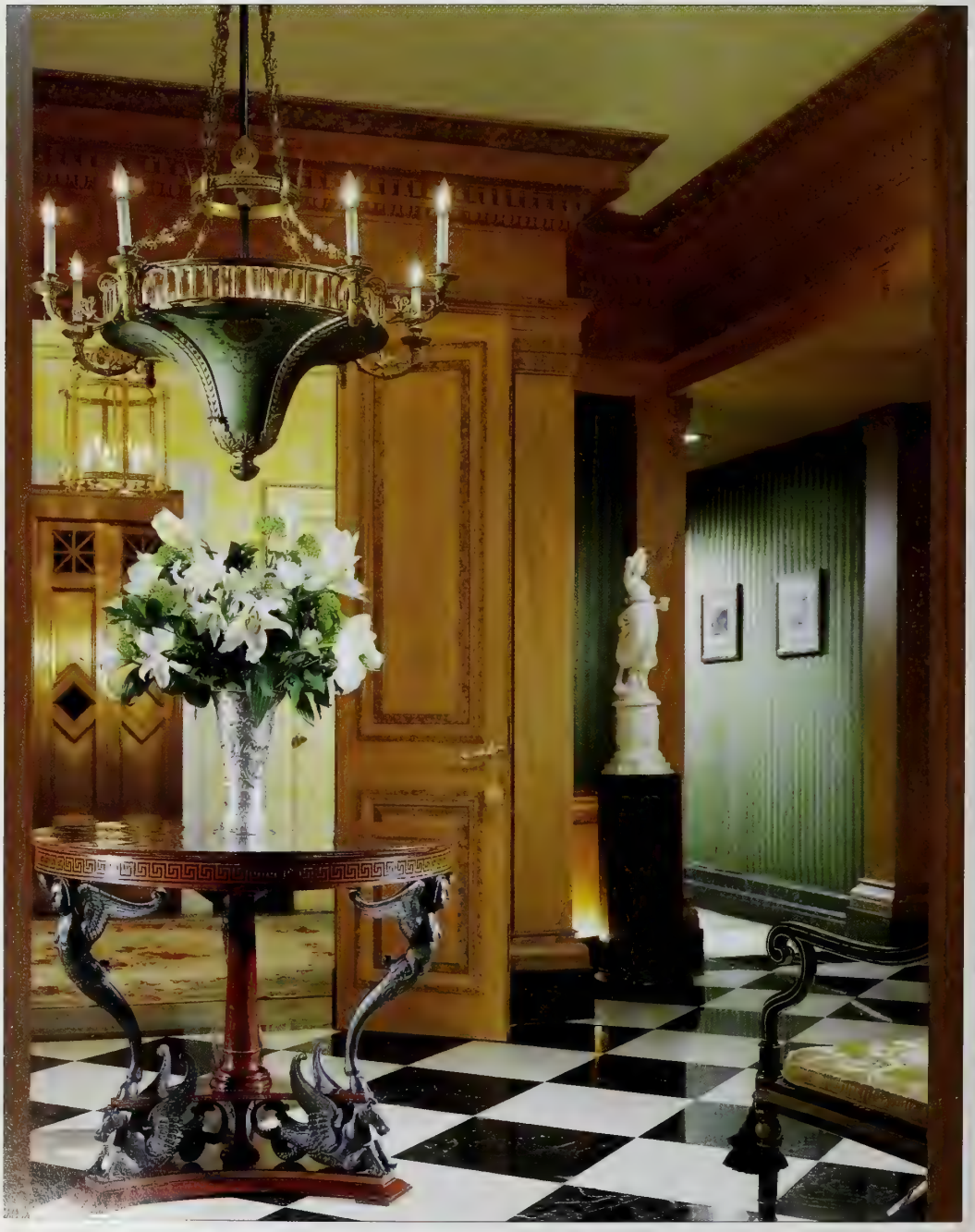
Text by Cynthia Zarin/Photography by Durston Saylor

"Ask me what I loathe," says Robert Denning, who, with his late partner, Vincent Fourcade, gained a reputation for lavish interiors. "All-white apartments? Bah. It's an idea for students. Of course it can't hurt; it can't go wrong—that's what I hate about it! It's like two matching Louis XVI chairs pulled up to a sofa. You must have changes in texture, in scale."

It's a surprise, then, to hear Denning say, as he leads the way into the Upper East Side apartment of longtime clients, a couple who divide their time between New York and the south of France (where he designed their other residence), that an entrance should create a hush. "That's especially important for my kind of decorating," he explains. "The initial space must serve to bring down the volume, not only between the apartment and the city outside, but to separate the patterns I like to use in adjacent rooms."

In keeping with this phi-

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"It now has a 19th-century English ambience," interior designer Robert Denning says of his clients' apartment in Manhattan. RIGHT: The marble-floored entra[illegible]th.

CONRAD



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losophy, the floor of the entrance hall is composed of squares of dark green and white marble, and the space itself—nearly empty, at least by Denning's standards—is centered by a Regency inlaid table. Hanging above it is a Regency-style chandelier from the early 20th century. The paneling fools the eye: The faux satinwood was painted by local artisans. "And look how cleverly they've hidden the central air-conditioning," Denning points out. "If you're not careful about that kind of thing, you look up and think you're in a Chinese restaurant."

A sense of humor overlaying a deep commitment to style and a consuming passion for detail characterize all of Denning's work. The cool hub of the entrance hall opens onto the principal rooms of the apartment, where his welter of color and trademark detail reigns. He arranged the 50-by-20-foot rectangular living room into comfortable seating areas. "The minute you can take a long room and split it in two, you've got a better room," declares the designer. "It softens the space."



ABOVE: "Portieres delineate two areas without losing the sweep of the living room." At the far end is *The New Song*, 1885, by Louise Abbéma. To its right is a walnut urn from Sotheby's. Schumacher wallcovering.

"The melding of rich fabrics and patterns and the abundance of light sources give the apartment its warmth," notes Denning (left).

The west end of the living room is dominated by a painting by the 19th-century artist Louise Abbéma, which depicts her great friend Sarah Bernhardt entertaining friends in a salon very much like the one Denning has designed here. As in almost all of his interiors, the floors are covered, in this instance with a floral carpet.

"I don't like bare floors," says Denning. "It's one thing if you have *parquet de Versailles*, but the small, mean squares of wood you find in most New York apartments contribute nothing."

The room, which gets very little natural light, is outfitted with close to a dozen lamps, all with Denning's signature handmade fabric

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P244

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ABOVE: "After selecting the fabric for the master bedroom draperies, we discovered, by pure coincidence, the old bed canopy in the exact fabric being exhibited in a Kips Bay show house. We bought it outright."

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shades. "Everything is really about lighting," he says. "I've experimented, for example, with fashioning lampshades from Spanish shawls I find at flea markets. In the '20s they were used to cover pianos. Striped taffeta also makes a wonderful lampshade; light shines through it beautifully. A dead-white lampshade kills a room."

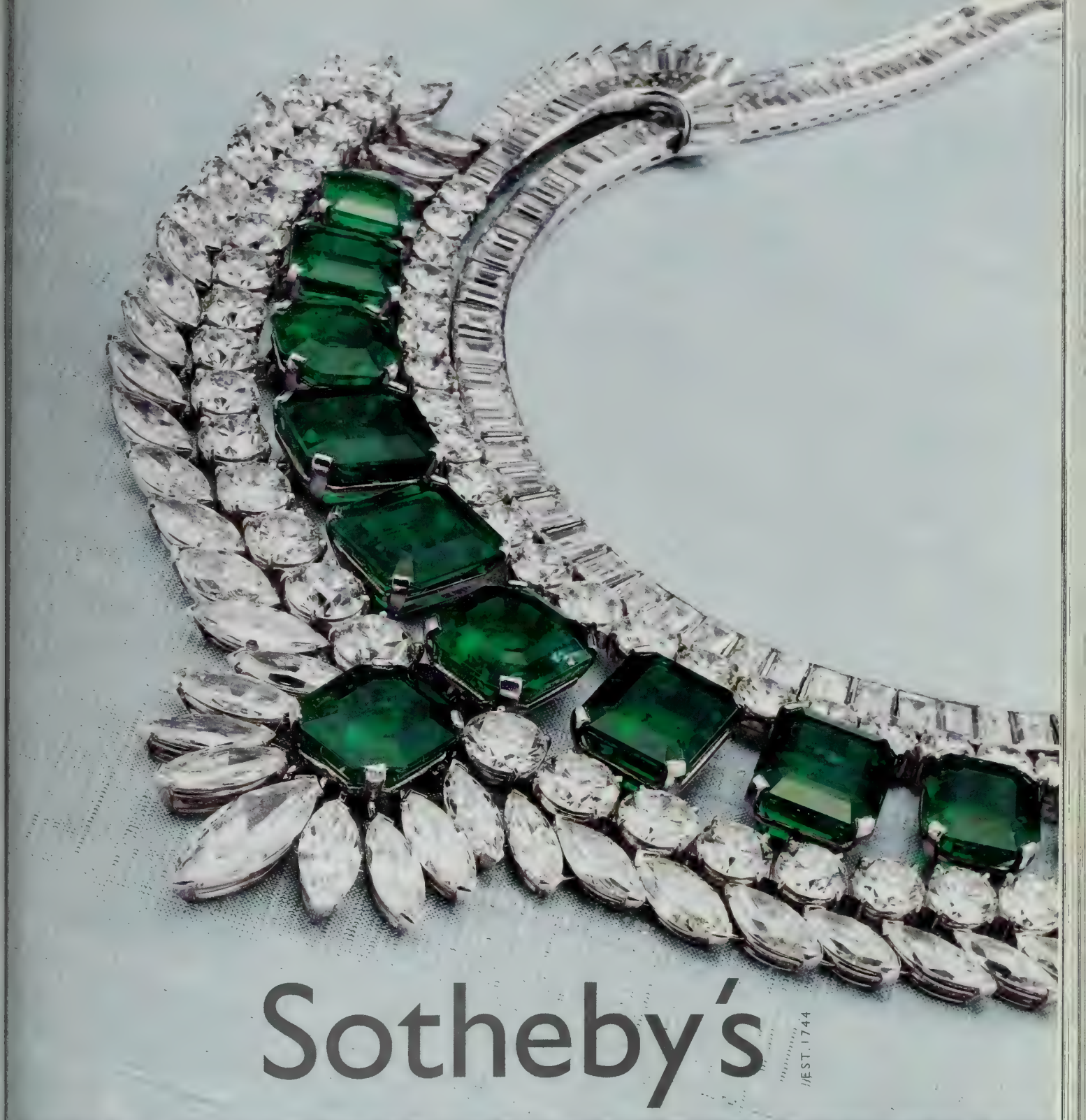
Nearly all of Denning's shades are triple-lined with salmon, beige and ecru silk and finished with fringe. "Who wants to see the underpinnings of a dress? Certainly not me. And I don't want to see that pull chain or the lightbulbs, either. Plus fringe gives a room another hit of color; it can meld together whatever palette you may be using."

ABOVE: "The library is the most English of the rooms." *On the Breath of the Foam* by Montague Dawson hangs above the pine mantel. Schumacher carpet, wallcovering and striped chair fabric.

Attention to lighting extends to the windows, which are swathed in draperies and balloon shades. The frames enclose rows of tiny bulbs. "At night the windows *appear* to be giving light," Denning notes. "Appearance is the thing. I find that a view is secondary. Even in those apartments on the East River, it's dull, looking out at those little boats."

Things Denning likes? The Frick Collection, which he

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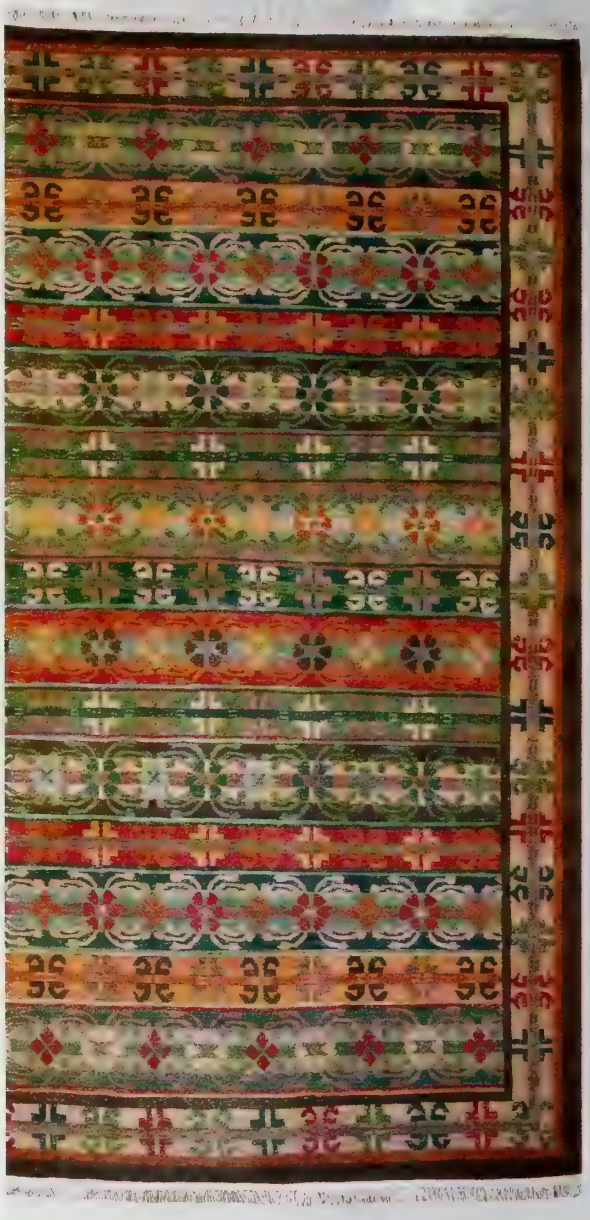
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Design Notebook

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considers one of the most interesting lessons in how to create atmosphere. Russian paintings. Green, especially green striped velvet. Deep sofas. And slipper chairs—he placed them throughout the apartment in order to achieve transformations in scale. In the library, the room most used by the clients for relaxing and informal entertaining, a duo of "weird little armchairs with great charm" flank the fireplace. "Now, you wouldn't want two the same," he says, "you'd bore yourself to death." As in the living room, the floor is carpeted and the room is amply provided with lamps.

A long wide hallway off the entrance leads to the spacious master bedroom. Its colors—white, green and pink—are several degrees lighter in tone than the rest of the apartment. A floral silk used for the draperies and wallcovering turns the room into a sunlit arbor, a marked contrast to the intense reds and greens of the reception areas. Denning sighs. "Inevitably, when I tangle with clients, they say, 'I want something

Things Denning likes? The Frick Collection. Russian paintings. Green, especially green striped velvet. Deep sofas. And slipper chairs.

lighter.' So here it is. Sometimes there's a place for it. There are certain things, for example, you wouldn't do in Texas, or the south of France, for that matter. There might be some chintz, but not velvet."

Robert Denning pauses, looking momentarily downcast at the thought, then smiles. "My favorite period, of course, is Edwardian." He shakes his head. "By other decorators, I know, my work is considered busy, fussy or overdone. Not so by my clients, however, especially those of 20 or 30 years. They've been brainwashed! As for me, I'll be dragged from the last room I do, screaming, 'More!'" □

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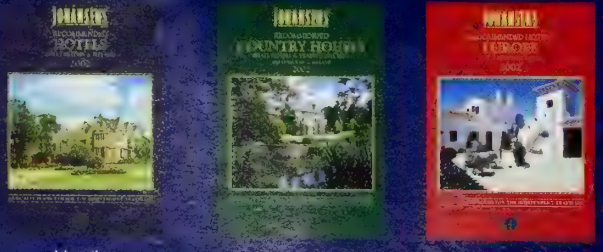
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MANHATTAN

Banking on a Downtown Penthouse

A Beaux Arts building in downtown Manhattan was constructed in 1907 as a bank. Completely restored in 2000, The Bank Building still has its original vault in the lobby and carved stone balustrade, which now surrounds a penthouse apartment being offered for sale. The two-level glass-and-steel apartment is centered between north- and south-facing terraces (below right), with a greenhouse connecting the two. Terrazzo floors are found throughout the main floor, and a wood-burning fireplace warms the living room (below).





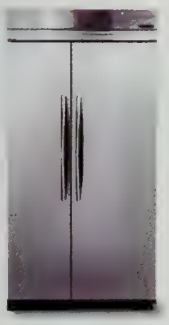


Three walls of windows provide the room with panoramic views of New York City, and the 18-foot-tall ceiling adds volume to the space. The living room leads to the dining area, which opens through double doors to the south terrace. A bedroom, kitchen and laundry facilities complete the first floor. The second-floor master suite comprises the bedroom, bath and a galleried media room, which overlooks the living room. A spiral staircase connects a private terrace off the master bath with the lower-level terrace. $4.655 million.

For information, call our Hot Line, 212/286-6803, x0391.

continued on page 158









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MANHATTAN

Tuscan gardens for an Italianate Town House

A four-story 1880 Manhattan town house was redesigned in 1924. Decorative columns frame the second-floor windows of the façade, and a Tuscan-style garden with a fountain highlights the rear of the building. The first-floor formal dining room has a fireplace, and dark wide-plank wood floors and classical moldings define the second-floor living room (above). Upstairs, the master suite has a fireplace, a solarium, a dressing room and a sitting room. On the top floor are two additional bedroom suites. An elevator opens onto the roof, which provides space for a garden. $6.9 million.

For information, call our Hot Line, 212/286-6803, x0392.

NEW YORK

Harry Winston's Scarsdale Escape

Stonwin Farm was built in Scarsdale, New York, in 1911 and has been owned by the family of Harry Winston since 1940. Carefully maintained over the years, it exhibits details such as dentil moldings, wainscoting and marble fireplaces in the main public rooms. Running the length of the house is a formal entrance hall with tracery windows. The library is lined with pine paneling (right), and a marble fireplace anchors the living room, which opens to a slate terrace. Two master bedrooms, along with six additional bedrooms, occupy the second floor. The top floor contains more bedrooms and a playroom.





Spread over the site's 15 acres are a three-bedroom cottage, three barns, a swimming pool and a tennis court. $18 million.

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continued on page 160



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MAJORCA
A Hideaway on the Spanish Island

A 19th-century mansion in the historic town of Sóller, on the northwest coast of Majorca, Spain, has been restored and updated. Beam ceilings, wood doors, stone, wood and tile floors and wrought iron railings appear throughout the three-story residence. The first two floors contain six bedroom suites, and the top floor consists of a one-bedroom apartment. Set in a valley of orange and lemon groves between the mountains and the sea, the property includes landscaped gardens, lawns and a large swimming pool. $2.4 million.
For information, call our Hot Line, 212/286-6803, x0394.





MANHATTAN Streamlined Contemporary with Midtown Views

Situated in the Olympic Tower in midtown Manhattan, a 3,000-square-foot duplex has been completely renovated and updated. Dakota Jackson designed all of the furniture and cabinetry found in the two-bedroom residence, which has slate floors, beechwood built-ins and smoked-glass doors throughout. Just off the enlarged entrance hall, a stainless-steel-and-glass spiral staircase, custom-made in Italy, connects the two floors. Recessed lights tucked into the barrel-vaulted ceilings illuminate the spacious rooms, including the living and dining areas (above right), which have six-inch-high stainless-steel base moldings. The kitchen features top-of-the-line appliances, a marble island, a pizza oven and wine coolers. The large upstairs master bedroom, positioned along the south wall of the apartment, continues the streamlined theme. It has a seating area, a wall of floor-to-ceiling windows and a glass-enclosed bath with views of the Empire State Building. A curved sliding door opens to the custom-designed walk-in closet. Two home theater systems, with plasma-screen TVs, and furnishings are included. $5.925 million.
For information, call our Hot Line, 212/286-6803, x0395.

continued on page 164



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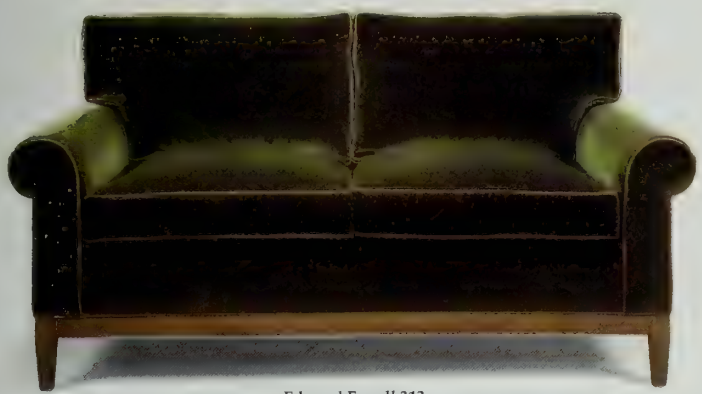
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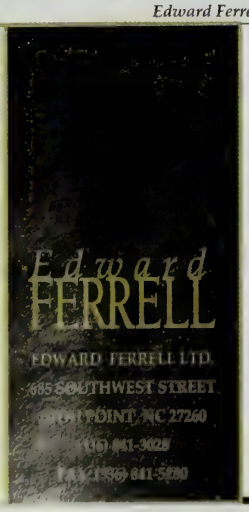


Edward Ferrell 637



Edward Ferrell 113







Lewis Mittman 2045





MANHATTAN

Bray-Schaible Revamps a Bright Upper East Side Apartment

The New York design firm Bray-Schaible was brought in to refurbish a two-bedroom, two-bath pied-à-terre on Manhattan's Upper East Side. The corner apartment, a block from Central Park in The Carlyle, has hardwood floors, beam ceilings and moldings throughout. The entrance hall leads to a remodeled kitchen. There are five large closets. The two bedrooms flank a spacious central living room (above left) on the south side of the apartment. Large windows with southern and eastern exposures admit ample light into the master bedroom (above). All of the hotel's considerable amenities are included. Can be sold fully or partially furnished. $1.3 million. *For information, call our Hot Line, 212/286-6803, x0396.*

SAUSALITO

Mediterranean Style on the Bay





In 1990 showroom owner Enid Ford decided to build a new house on the Sausalito, California, property that her mother-in-law had received as a wedding present in 1917 (*AD*, July 1993). "I wanted an architect who would think in terms of steel and concrete, not ranch houses," said Ford. Bearing this in mind, architect David Williams built her a lean and fresh 10,500-square-foot Mediterranean-style residence, to which Ford added her own touches. A vaulted gallery runs the length of the four-bedroom house and leads to the living room (above right), whose mantelpiece she had copied from a French original. The room's custom-designed maple, brass and limestone floor not only added an architectural focus but also doubled as a space for dancing. Carved stone columns frame the entrance to the dining room, which has a coffered wood ceiling. In order to exploit the expansive vistas, Williams designed a terrace (above left) that provides a view from Crissy Field in San Francisco to Mount Tamalpais in Marin County. $18 million. *For information, call our Hot Line, 212/286-6803, x0397.*

continued on page 166

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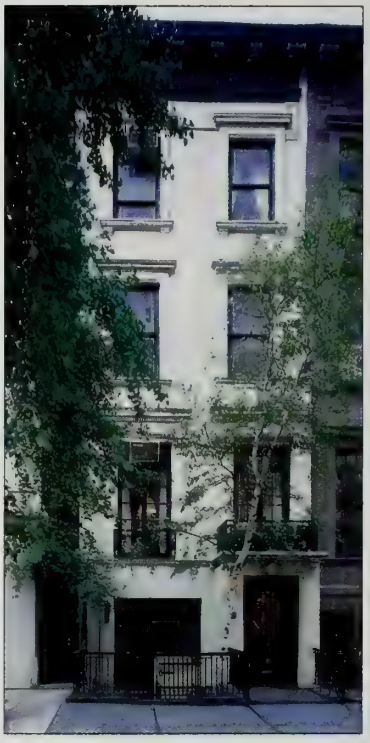
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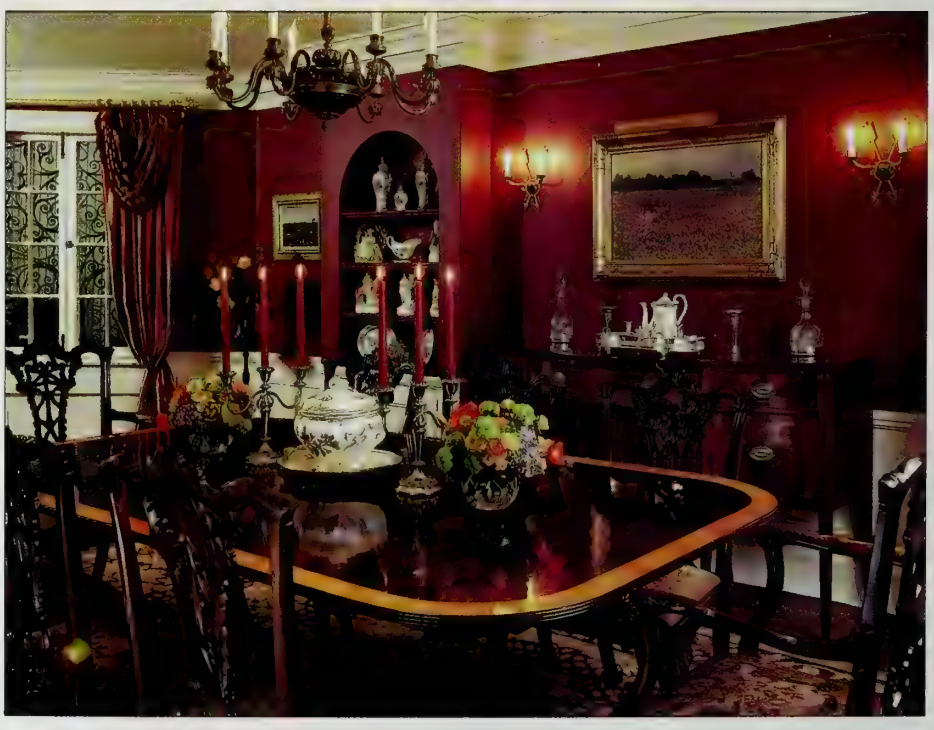
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MANHATTAN

19th-Century Details on the East Side

In 1880 James E. Ware completed a four-story town house on New York City's East Side. The residence, which has retained almost all of its original details, has three bedrooms and a landscaped south-facing garden. Two entrances open to the first floor, where a large kitchen and a formal dining room (below) are located. A library with a terrace and a living room with wainscoting and a bay window are on the second floor. The master suite, which occupies the third floor, includes a bedroom, a renovated bath and a sitting room. Two additional bedrooms and a small exercise room fill the top floor. A basement-level bedroom has access to the street. $4.95 million. *For information, call our Hot Line, 212/286-6803, x0398.*





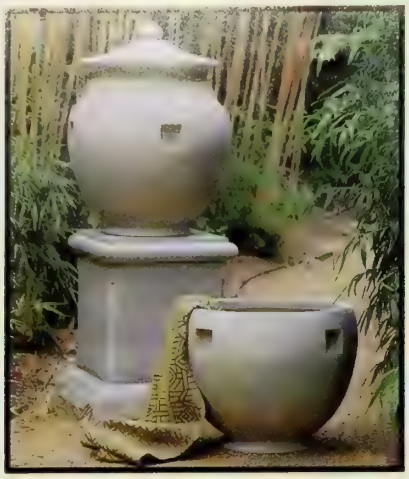
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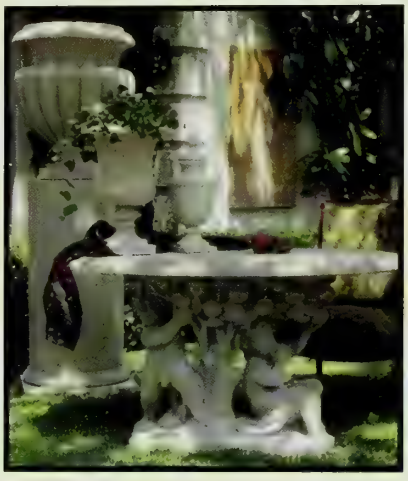


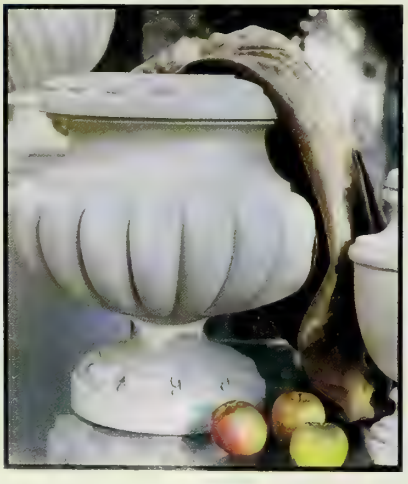
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LOS ANGELES Moore Ruble Yudell's Tuscan Twist



Our aim was an interplay of indoor and outdoor living in a graceful spatial choreography," architect Buzz Yudell said of a Tuscan-inspired house in Pacific Palisades, California (*AD*, July 1999). Moore Ruble Yudell created the house as a series of pavilions, towers and terraces (above). The public rooms are on the first floor, while six bedrooms are upstairs; 12 courtyards and gardens act as outdoor rooms. The site overlooks Santa Ynez Canyon and Topanga State Park. $6.495 million. *For information, call our Hot Line, 212/286-6803, x0399.*

ENGLAND
16th-Century Country Charm in Suffolk

Yaxley Hall, near Eye, Suffolk, was built around the 1570s and was once the home of 20th-century architect Sir Basil Spence. The front elevation of the four-bedroom house displays three different architectural styles. The first floor has several public rooms, including a library with an ornately carved and painted mantel and surround. An oak staircase with a carved balustrade and a curving banister leads to three bedrooms and a sitting room that has a barrel-vaulted ceiling and leaded windows with stained-glass ornamentation. A guest annex has a terra-cotta patio. The approximately seven-acre property includes formal gardens, ponds, woodland and an octagonal gazebo, which was designed by Spence. £850,000 ($1.2 million). *For information, call our Hot Line, 212/286-6803, x0400.*



continued on page 172

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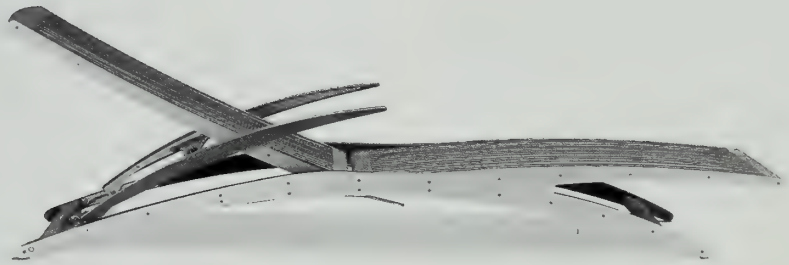
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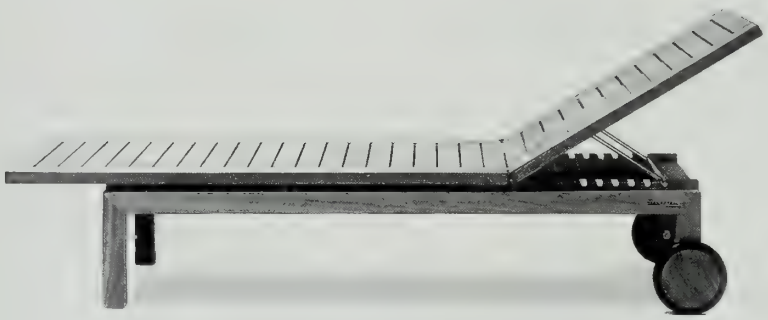
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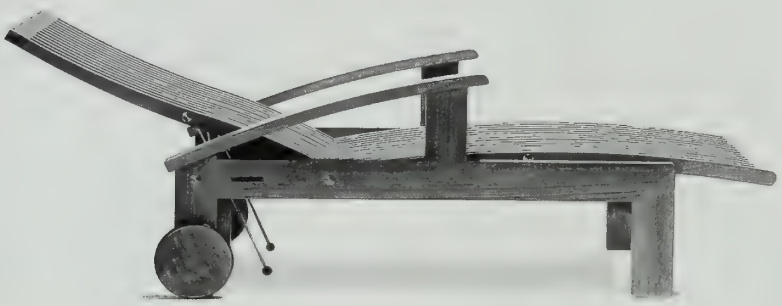
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MANHATTAN

Art Déco on the Upper West Side

Designer Harry Schnaper restored the run-down interior of a 1930s duplex apartment, just steps from Central Park, to its former Art Déco glory (*AD*, February 1998). The three-bedroom residence, like the Emery Roth building it inhabits, is defined by its details, including original parquetry and redesigned moldings. "When I first walked into that living room," Schnaper said, "the architectural detail that hit me was the horizontal grid of the casement windows." He created French doors in the same vein and added a black-marble fireplace to the room (above). The parquetry floor in the library was stained black, and the walls were covered with makore panels to give what Schnaper called a "Nick and Nora" effect. An eating area with banquette seating anchors the kitchen, which has stainless-steel-and-glass cabinetry. The master bedroom has one of three terraces with views of the park. $5.995 million. *For information, call our Hot Line, 212/286-6803, x0401.* □



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TO *the* TRADE

An Exclusive Look Inside the Professional Design World

BROOKLYN METAL MASTER

By fiat, I've managed to become a table guy," says furniture designer **Harris Rubin**, whose creations grew so popular among clients that he now has a line of metal tables. "They can be canvases—a way to make nice surfaces and get into somebody's room." **Pamela Banker** (right, with the McGavin steel demilune table) is a fan of the "perfect proportions and beautiful finishes" he provides. And while Rubin is known for his metalwork, he also does pieces in wood, glass and stone. "I try to tap into different historical resources," he says. "It's about classic furniture that can exist in any setting—next to an antique chest or in a lofty modern space." Rubin's influences are as varied as Art Déco, Shaker and Bauhaus. "I like Shaker, but it can be severe," he says, "so I take the proportions and the simplicity and try to make it a bit more sexy." Working with the right people, Rubin adds, makes it easy. "Pam has a great way of mixing things—we work well together. Having her in the studio is a thrill."



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continued on page 176



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IN THE SHOWROOMS

By Jeffrey Simpson

● Morjikian

Interior designer **Michael Friedes**'s new line of handwoven Tibetan wool rugs is offered at Morjikian in New York's D&D Building (212/753-8695). The designs range from flower images reminiscent of Chinese wallpapers from the 1920s to free-form patterns that suggest traditional Tibetan work. *Lotus* shows a central ground of sinuous flowering branches and vines and a striped border. *Athena* has large squares with a contrasting Greek-key border, which comes in either beige and brown or black and brown.

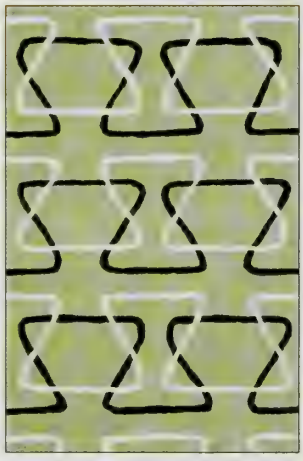


Right, the *Athena* rug by Michael Friedes at Morjikian in New York



● Colefax & Fowler

Strong flower designs characterize the latest collection of fabrics at Colefax & Fowler (212/753-4488). *Farah* (left) displays a pattern of palmlike fronds on a linen background punctuated with exotic blossoms and berries in red and green. From Manuel Canovas's Fontanes Collection comes *Domitia*, a woven design of broad stripes filled with a pattern of leaves and flowers separated by rows of narrow stripes.



● Travers

Peter Fasano's witty wallpaper and fabric designs, which he creates in his studio in western Massachusetts, are shown in New York at Travers (212/888-7900). The Egerton Gardens Collection is new, inspired by a trip Fasano made to the Victoria and Albert Museum in London. One of the designs in Fasano's general collection is *Paper Clips* (left), which has a retro feel. The pattern is available as a fabric or a wallpaper. □

● Holly Hunt

Showroom owner Holly Hunt has a knack for putting her furniture and fabrics before the public in unexpected ways. One example is her newly reconfigured space in Manhattan's A&D Building, which now serves as a modernist envelope for such pieces as Christian Liaigre's Augustin sofa. "This is a remarkably beautiful showroom." Harry Schnapel S... Wo...



Blinder Belle and the project architect for the showroom, says, "It was refreshing to have the op... to work with Holly, ... uperb design sense."

At the new Holly Hunt showroom, Christian Liaigre's Augustin sofa


PERSUEDED
CHRISTIAN LIAIGRE AT HOLLY HUNT AND GREAT PLAINS SUEDE
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ARCHITECTURAL DIGEST VISITS

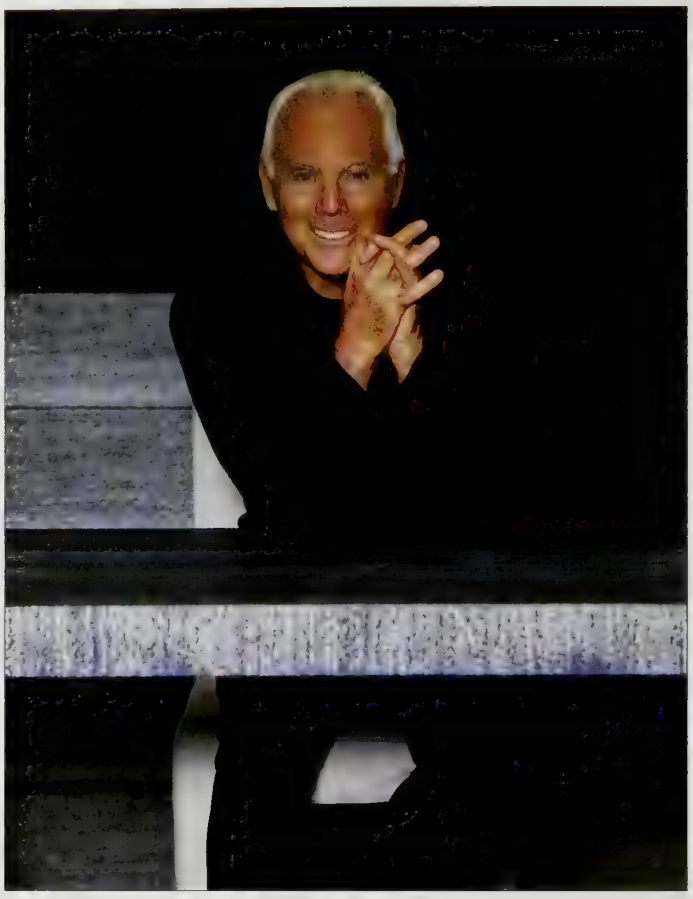
Giorgio Armani

LESS IS ENOUGH FOR THE DESIGNER'S PIED-A-TERRE

Text by Holly Brubach/Photography by Durston Saylor

A year or so before he decided to create Armani Casa, the recently launched line of furniture, linens and household accessories that extends his reach into the home, Giorgio Armani purchased an apartment in New York. He had been looking for a pied-à-terre—nothing too big or too burdensome, not a lavish stage set for entertaining, but a place where he and members of his extended family could come for the occasional holiday. "The most important thing," he explains, "was to escape the hotel life. I didn't want to feel like a tourist or a businessman." He also needed a stopover en route from his base in Milan to points south and west—"a trampoline for my vacations in the Caribbean," he says.

What he found was a 3,500-square-foot penthouse on Central Park West. Armani was particularly struck by the apartment's sense of spaciousness, which is out of all proportion to its dimensions, thanks to long, uninterrupted sight lines and large windows facing in all directions; the surrounding 3,200-square-foot terrace nearly doubles the area. As it turned [illegible] aerie served as a labo[illegible] of sorts for the prin[illegible] that would become the l[illegible] of the Armani Casa styl[illegible] Streamlined and unpretentious, with a skillful mix of new and old, the end result is the expression of a carefully considered manifesto on the way we live now and the objects with which we surround ourselves.



MANFREDI BELLATI

"When I design clothes, I don't want to load a woman down with ribbons and brooches," says fashion designer Giorgio Armani (left), who employed a similar concept for the interiors of his New York apartment. "It's the same in the home. I don't want to fill the space."

OPPOSITE: Throughout the apartment, Armani used furnishings and fabrics from his Armani Casa collection, such as the living room's silk slipper chair and bronze table lamp. The 1920s cast-iron table in the entrance hall, beyond, holds a brass lamp by Hinson & Company.

Armani set to work renovating the space and furnishing it with the help of Thomas O'Brien, of New York–based Aero Studios. If the goal in designing any interior space is to create an at[illegible]mosphere, then Armani's in[illegible] was to make a place [illegible] would be relaxed, casual [illegible]all, comfortable, [illegible]roper or "cor[illegible]re[illegible]ed through the use[illegible]ls he characte[illegible]ential" as opposed to overtly luxurious.

The rooms now flow in sequence with a remarkable seamlessness, thanks to the use of a rigorously restricted selection of materials deployed throughout the apartment. The doors are framed in dark wood, echoing the window frames; the dark wood floor is continuous, even in the kitchen and the baths. Parchment-colored linen covering the walls in the entrance hall is repeated in the kitchen, lacquered, on the face of the cabinet doors. Parchment linen draperies line the windows; in the living room, the same fabric covers the sofa and chairs.

"Just a few elements, well distributed, make the apartment feel larger," Armani says. He believes that the conventional approach—of subdividing the area into different zones, each decorated in a different color, in a different style—inevitably diminishes the sense of space. Instead, he chose "to create a whole, without borders or 'cracks' that would limit the perspective."

In organizing this—or, indeed, any—space, the lighting takes precedence, in Ar-







mani's opinion. "Light is responsible for 50 percent of the effect," he declares. "The architecture comes after." The living room and master bedroom, with their walls of windows, are flooded with natural light. In the baths, each outfitted with custom lighting built into the stainless-steel casing around the mirrors, the objective was to illuminate the face from all sides.

Working in fashion has made Armani an expert in the science of flattery, the optical illusions that present people at their best. "Overhead lighting mars the face. Also the clothes," he says. "You see all the wrinkles. It's important to diffuse the light."

For those familiar with Armani's clothing and accessories, Armani Casa proves to be an extension of the philosophy he pioneered, consistent with the fluid silhouettes, intelligence and confidence that have characterized his fashion. Hailed as a prophet of minimalism, he now finds his signature style misinterpreted by the trend spotters, who proclaim that minimalism is dead.

People grew tired of minimalism, he explains, because it was taken to the extreme, until it "flattened" everything and lost sight of what it means to be human. Predictably, then, the pendulum is now swinging in the other direction, as designers and decorators begin to pile on the ornamentation that has been absent for the past decade. But the extremes are boring, Armani contends. He

The home collection, which includes the living room's sofa and puckered-silk pillows, was "designed for the body's comfort," says Armani. On the lacquered-oak-and-bamboo low table is a ceramic centerpiece of his design. "An object furnishes a table," he adds.



strives instead for an equilibrium between old and new, expensive and inexpensive, as demonstrated by the subtle contrasts evident in this apartment. "It's the anachronisms that create interest," he says.

Interspersed among selections from the Armani Casa line are various vintage pieces —a 1940s desk by Edward Wormley for Dunbar, a cast-iron machinist's table from the 1920s, a 1940s tubular-steel-and-linen armchair by André Sornay, a pair of antique Japanese lanterns ("When you add an ethnic element, it brings warmth," he says). The carpeting is sisal, a low-cost classic.

"[illegible] removed the superfluous details," Armani says of his role in conceiving products for the home, as well as in designing fashion. "Besides," he continues, "this

Armani's goal was to make a place that would be relaxed, casual and, above all, comfortable.

ABOVE: The pared-down design continues in an area of the living room, where a set of three linen poufs and a club chair, both by Armani, join a 1940s leather stool. "The room has a southern exposure, allowing the light that streams in to become part of the décor," he says.

OPPOSITE: The Armani Casa furniture includes woods "that don't occur in nature," like the dining table's grooved and painted mahogany surface. The linen-covered chairs, table settings, wine goblets, cube candles and sanded vase are all from the home collection.







"It's important to incorporate elements for interiors that aren't too design-conscious," Armani says. "Otherwise, it looks like the house of a lady who put too much faith in her architect." The master bedroom's 1940s mahogany-and-leather desk is by Edward Wormley.





The extremes are boring, Armani contends. He strives instead for an equilibrium between old and new, expensive and inexpensive.

OPPOSITE: A 1940s tubular-steel chair by André Sornay is paired with a 1930s drafting table in the guest room. "I like to combine early-modern pieces with complementary contemporary ones," says the designer.

ABOVE: The terrace, which overlooks Central Park, "is a nice place to have breakfast, because of the unrestricted view—no nearby skyscrapers," says Armani. "I plan on planting out here in the spring."

apartment doesn't require much—with the windows, the sunlight, the views, it's already practically furnished."

The Armani style was born in Milan, and though it may in many respects seem quintessentially Milanese, it plays surprisingly well in other cities: Armani Casa now has outposts in New York, Paris and Los Angeles. Armani attributes its international relevance to the fact that it is founded not on superficial gestures but on an attitude, a sensibility, a way of life, shared by people scattered all over the world. They want décor that doesn't make demands on their lives, that isn't too conscious of itself and doesn't take itself too seriously. Not inclined to make big design statements, they look to Armani for its highly personal brand of understatement. □

A Global Outlook

MULTICULTURAL ROOMS FOR VARTAN AND CLARE GREGORIAN



PETER FREED

People who live in multiple cultures tend not to feel at home anywhere in the world—or else they feel at home everywhere. Vartan Gregorian, born to an Armenian family in Tabriz, Iran, and now president of the Carnegie Corporation of New York, belongs in the latter group. He went to school in Beirut, to college and graduate school at Stanford University (where he met the New York–born Clare Russell, whom he married in 1960), then lived in the Middle East, California, Texas and Pennsylvania. In the 1980s he served as president and CEO of The New York Public Library, and for most of the '90s he was president of Brown University in Providence, Rhode Island. A *New Yorker* profile on "the phenomenon of Vartan Gregorian" called him a benign force of nature, and in 1997 the New York Landmarks Conservancy designated him a living landmark.

While at Brown, the Gregorians lived in the capacious,

"It reflects their warmth," Gayle Mandle says of the Manhattan apartment she and James Hall designed for Clare and Vartan Gregorian (above). RIGHT: The living room. ABC Carpet & Home table, left. Brunschwig & Fils fabrics for solid-color sofa, child's chair, overdraperies and table skirt. Stroheim & Romann check and chair chenille. Stark carpet.



Interior D[illegible] Gayle Wells M[illegible]
and Ja[illegible] Hall
Text by Jean Strouse/Ph[illegible]y Durst[illegible] Saylor




EX-L
EX-LIBRIS
DAVID HALBERSTAM
BARBARA W. TUCHMAN

"I don't mind being downsized, but I don't want to be miniaturized."



Renaissance Revival president's house, and as they contemplated returning to Manhattan for the Carnegie Corporation, Vartan Gregorian told his wife, "I don't mind being downsized, but I don't want to be miniaturized." She quickly found a seven-room apartment in a 1930s building, with views to the north, south and west. "It had terrific proportions and met all our needs," she says, "but there were negatives. The living room walls were covered with hideous red cabbage roses. The library was done in a mauve stripe—I'm not fond of mauve. And the kitchen was a narrow galley. In our family"—the couple's three grown sons visit often—"the kitchen is the center of the house."

She asked her friend Gayle Wells Mandle, an interior designer and painter married to the president of the Rhode Island School of Design, to help with renovations. And Mandle brought in James Brayton Hall, a landscape designer who has an undergraduate degree in architecture and is now the director of campus designs and exhibitions at RISD, with whom she had worked on several projects.

"Clare, Gayle and I were talking about the new apartment in Clare's vast Providence kitchen one day, while caterers ran in and out," Hall recalls. "As wives of university presidents, both women understood the problems of public/private lives. I loved the idea of doing a space for Clare and Vartan that would be really theirs. In all their years of marriage they had never had a house that met just their own imperatives."

One imperative was to integrate both family heirlooms and the collections—especially the fine textiles and exquisite Oriental rugs—the couple had assembled in their travels.

A more specific request came from Vartan Gregorian: "not too much color." He had grounds for concern. "Clare sees everything in terms of color," he explains. And one of Mandle's strong suits in interior design is her painterly sensibility—she compares working with color in three-dimensional space to working with pigment on canvas.

Having issued that single stipulation, Gregorian consigned all aesthetic decisions to his wife, Mandle and Hall. The trio began by converting the wide, slightly asymmetrical entrance hall into a library. Hall designed three-quarter-

OPPOSITE: "We wanted visitors to experience welcoming colors as they walked through the library we created in the former entrance hall," says Mandle. "The tones are taken from the Gregorians' rugs and textiles." Daybed, Leonards Antiques; Manuel Canovas solid-color fabrics.

ABOVE: "The dining room is a surprising change of atmosphere from the bright living room." A map of ancient Persia is painted on the wall; the bronze star locates Tabriz, Vartan Gregorian's birthplace. The settee fabrics are from Manuel Canovas. Larsen drapery fabrics.



ABOVE: The couple's collection of African mud cloths inspired the design of a guest room, which also serves as Vartan Gregorian's study. Card catalogue files became night tables; they flank an Indian screen. Brunschwig & Fils horse-pattern fabric. Pierre Frey drapery toile.

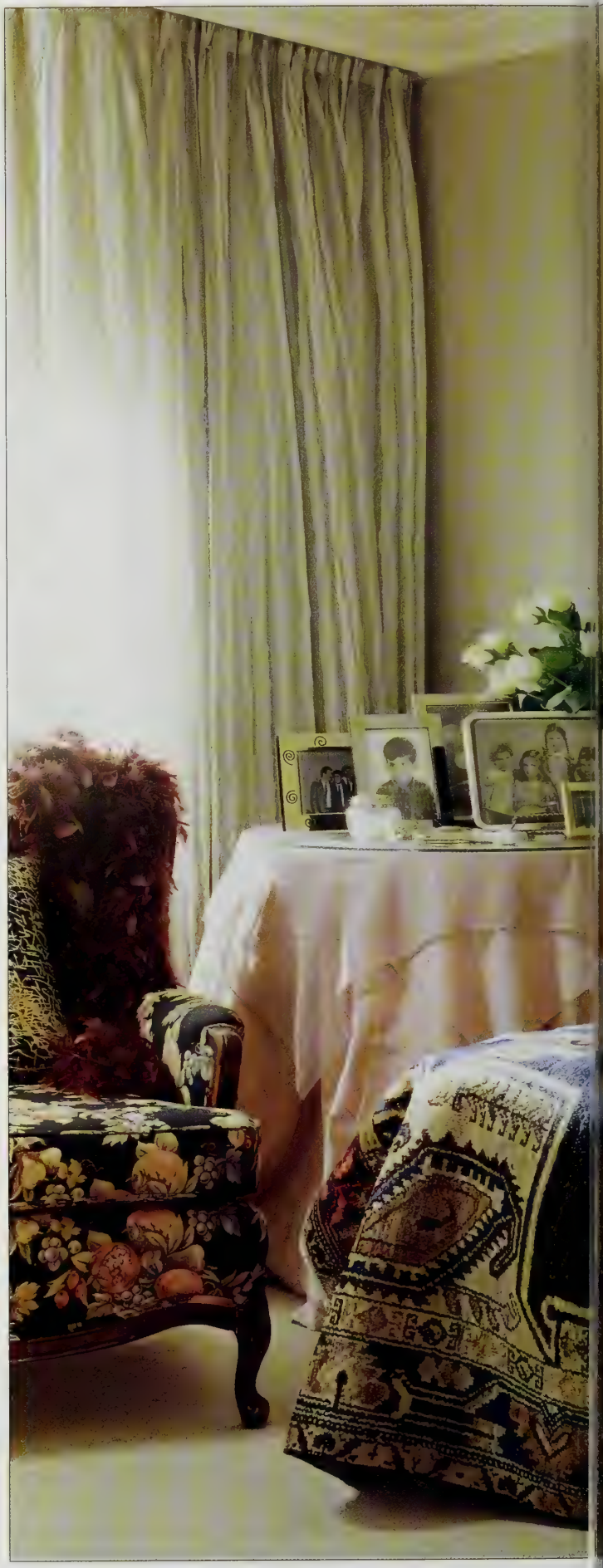
height bookshelves, setting among them a section of The New York Public Library's original circa 1911 oak card catalogue files (a gift to the Gregorians when the library converted to computers). Mandle chose a warm gold for the walls and covered a spool daybed with an antique tapestry rich in golds, russets and reds. The shelves hold about 2,000 of the couple's books—Vartan Gregorian has another 2,500 in his office, and there are 9,000 more in storage.

A more drastic structural change eliminated the warren of small rooms that had been the kitchen/dining area. The only entrance to the cramped kitchen was a doorway from the living room. The designers closed that off and cut a wide arch in the wall between the living [illegible] and what is now the din[illegible] room (formerly the li[illegible] matching the segmental a[illegible] that leads from the librar[illegible] entrance to the living room and opening up a spectacular visual corridor running the full length of the apartment.

Vartan Gregorian's preferences did not go completely unheeded. The design trio showed him garish fabrics and paint samples that made him readily approve the lesser evils of what they really wanted to do. "We're not stupid," Clare Gregorian says with a laugh, "and actually he trusted us. Besides, he saw how much fun we were having."

For the living room colors, Mandle drew on the deep orange, dark gray green and umber in one of the couple's Oriental rugs. The choice of tone for the walls came from her client. "One day Clare brought me a jar of honey," Mandle remembers, "saying, 'Can we give the walls this liquid complexity and sense of reflecting light?' " Mandle found a decorative painter

continued on page 273



"The entire apartment is meant to be a retreat from the Gregorians' very [illegible]," notes Mandle. RIGHT: [illegible] lighter colors and textures [illegible] e master bedroom, to off[illegible] the navy in the [illegible] Persian rug." [illegible]. Stark carpet.



Bathed in Light

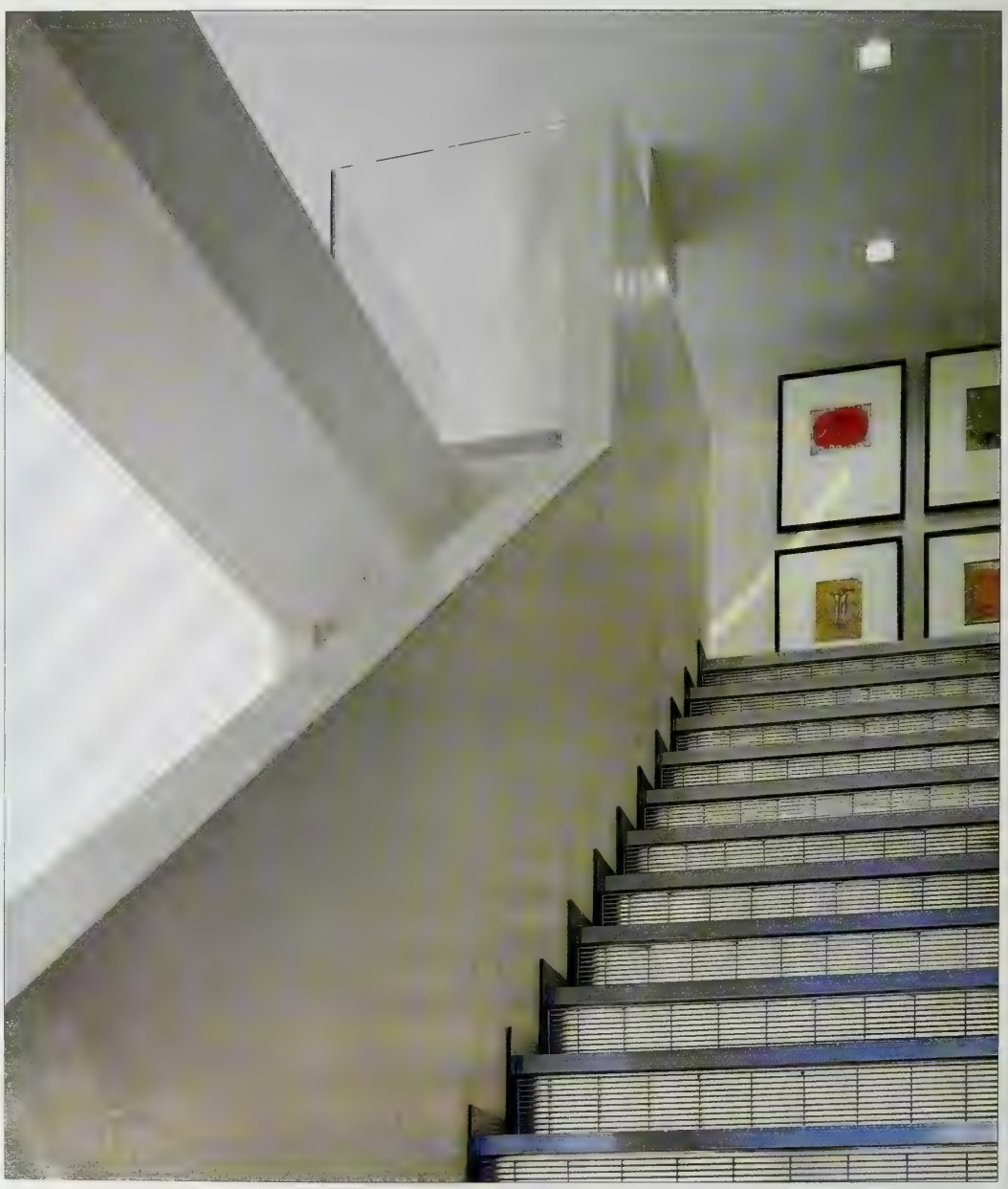
AN AIRY PENTHOUSE WITH THREE FLOORS AND A THREE-WAY VIEW

Architectural and Interior Design by
Sills Huniford Associates
Text by Nancy Collins
Photography by Michael Moran

It's quite simply the snappiest bath in New York—a place to bathe, lounge, talk, put on your makeup, take in the view, open up your heart. "We really like living in our bathroom," admits James Fifield, who shares a Manhattan penthouse with his wife, Betsy, and eight-year-old daughter, Allison, "so we made it a focal point instead of something usually hidden from the public eye."

The former president of EMI Music pauses, musing over his expansive *salon de toilette*, with its floor-to-ceiling windows boasting panoramic views of downtown and the Hudson River. "People always ask how it feels to be surrounded by windows. There are blinds for privacy, and at night you can see the river and skyline. I love it. It's actually very relaxing. We have a sofa, an ottoman, a fireplace, a great sound system and, of course, the Japanese-style tub that holds almost 300 gallons. It's fun," he chuckles, "the most extravagant bathroom you can have."

To say the least. "It's like a living room," Stephen Sills says of the bath that he and partner James Huniford, who goes by Ford, designed for the Fifields' sleek and modern pad. "When they told us they spent most of their time in the bathroom in Aspen"—another Sills Huniford concoction, featuring sofas and side-by-side marble tubs (s



ABOVE: Design team Stephen Sills and James Huniford reworked a Manhattan apartment for James and Betsy Fifield. "The stair was inspired by a visit to Pierre Chareau's private house in Paris," says Huniford. The prints at the stair landing are by Spanish artist Jaume Plensa.

OPPOSITE: The living room's design is based on architect Robert Mallet-Stevens's "clean, open spaces flooded with light," says Sills. The pair of Italian sling chairs "set the tone for the whole apartment—modern, simple, beautiful," says Betsy Fifield. Edelman leather on chaise and floor.



"When I see other designers' work, I find myself wanting to remove things from the tabletops and clean it up," says Jim Fifield. "Ford and Stephen understand how I feel." BELOW: The sitting room's ottomans are by Frank Lloyd Wright. Scalamandré pillow silk. Stark carpet.



BELOW: A view into the study from the sitting room. "Great design is about form *and* function. Here, we concealed audiovisual equipment behind the paneling," says Sills. At right is a found object made by a craftsman at the turn of the 20th century. The prints are by Terry Winters.





Architectural Digest, March 1999)—"we said, 'Let's bring that functionality, but in a more contemporary style.' It's a very intimate thing to share a bathroom."

Not if it's the size of a Manhattan studio apartment—or a bedroom, its original assignment before the team decided that bath, not boudoir, should be the room with a view. "The two rooms adjoined, so we just flipped them," says Huniford, lounging against the bath's twin concrete basins. "Betsy and Jim spend so much time here in the morning, we thought, Why not have this incredible view available?" Not to mention such amenities as a white linen sofa, an oversize white leather ottoman on wheels, a fireplace with crystal-gypsum logs, recessed lighting, a more-than-big-enough-for-two glassed-in shower and, of course, that spectacular six-foot-wide Japanese-style bathtub—a veritable "pool aboveground," as Huniford puts it.

But then, bringing the outdoors in was a major goal in the design of this jazzy urban tree house. The darkness of the Fifields' former prewar apartment uptown had left the couple hungry for views, light and air—exactly what Huniford and Sills encountered when they stepped off the elevator onto the roof of one of Manhattan's hippest downtown buildings, where the Fifields had purchased a wad of Manhattan skyline begging to be converted into something sensationally modern and contemporary.

Although their airspace came with "guidelines from the building in terms of skylights and windows," says Betsy Fifield, "we were granted total creativity and freedom with regard to the interior. We had the building's only loft space and knew that we wanted three floors and three-way views."

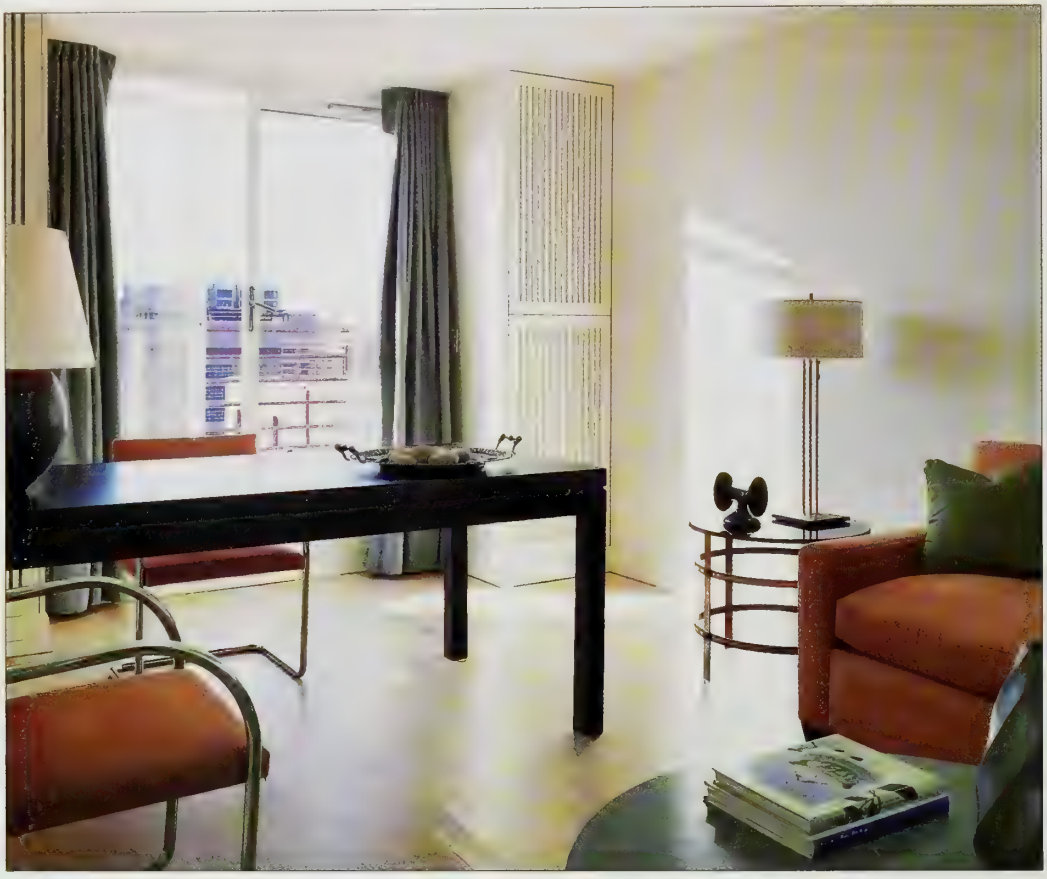
When it came to their own guidelines, Sills and Huniford referenced architect Robert Mallet-Stevens's "vertical and



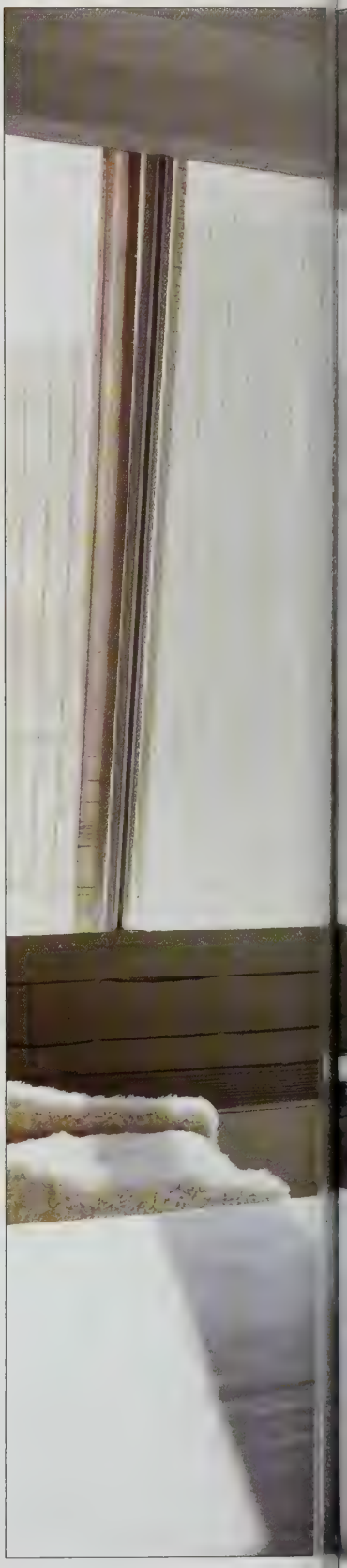
"We kept the dining area open to the kitchen and living room for a loftlike feeling," says Hunsford. "Stephen and Ford found the Austrian bentwood chairs, which are a nice touch with the steel table," says Betsy Fifield. The silver pots at left are by Tobia Scarpa. Bulthaup kitchen.



"Both Jim and Betsy have great taste and understand the creative process and dynamics of design," says Sills. BELOW: In the third-floor study, Mies van der Rohe chairs join a French ceramic lamp and an American side table, both 1950s. Bergamo cotton velvet on sofa.



BELOW: The master bedroom is "very minimal," says Huniford, "to enhance the beautiful view of lower Manhattan." The motorized Japanese matchstick shades "provide a filter of muted light," says Sills. The lamb's wool–covered chairs were custom-designed by the team.



horizontal planes of walls," says Sills. "We were inspired by Karl Lagerfeld's photos of the Villa Noailles in southern France that Mallet-Stevens did in 1923," as well as, he continues, "the strong, clean, architectural elements" of Art Moderne designer Eileen Gray's work.

Betsy Fifield, however, had a few ideas of her own. "Originally Betsy said that she wanted the space to be minimalist but feminine," says Sills, pausing, "...girly." Girly minimalism? "Exactly," he laughs.

His client agrees. "For this space, I went in with a strong, feminine sense [illegible] something I hadn't done before. In the past, I did houses to please [illegible] my husband [illegible]."

[illegible] her feminine side

This time I took a more girly approach." Such as? "Softer colors," she says. "I told Stephen and Ford that I wanted a consistent, light wall color throughout the apartment and the energy flow of using just one beautiful color—detailed but subtle."

The pair listened and came up with pigmented plaster—natural plaster, tinted and waxed to create a rich, solid finish reminiscent of old parchment. "We suggested it for the living room walls," says Huniford, "but Betsy said, 'Let's do it everywhere,' because it wipes off, ages well and doesn't have to be taken care of every day. Betsy doesn't like that kind of [illegible] nance; it's her prac-

prevailed, Betsy Fifield says there were still compromises. "Since I had to take my husband into consideration, the apartment is not as girly as I intended. I had to tone down the pink direction."

What both owners craved, however, was "warmth—Stephen and Ford's forte," says Jim Fifield. To accomplish this, the design duo softened the sharp edges of modernism with the comfort of wood floors, velvet-covered sofas, a pearlized-white-leather headboard in the master bedroom and chairs swathed in lamb's wool.

Nowhere is the marriage of form and nuance more balanced than in the illuminated staircase leading to the second floor. "The stairs, steel and sided with

Bringing the outdoors in was a major goal in the design of this jazzy urban tree house.



RIGHT: "The family-size concrete tub is the focus of the master bath," says Huniford. "We tend to give our baths the best views," notes Betsy Fifield. "This tub creates a certain attitude and is a wonderful place from which to enjoy the scenery." Near the tub is an Eero Saarinen table.



ABOVE: "This room is used all the time—we just sit here and read," says Jim Fifield. "It's more a community space than a bath," adds Betsy Fifield. Sills and Huniford designed the polished-concrete island, which holds his-and-her vanities. The Lucite chair is 1960s.

bronze, are lighted inside," says Huniford, "so at night it gives the illusion that the staircase is floating off the walls."

When it came to the furnishings, both Fifields knew what they wanted—or didn't. "This is a new-beginning apartment," says Betsy Fifield. "I liked the idea of not having any baggage or furniture from the past, so the only things that we brought with us were the Jaume Plensa and Terry Winters prints and the two André Dubreuil Spine chairs in the living room." Adds her husband, "Being fond of architecture, we wanted to minimize the conflict between architectural lines and furniture. Because we want the architecture to show through, we don't have a lot of paintings or accessories. To me, furniture is more interesting than art. I get much more aesthetic enjoyment out of seeing a great-looking chair than a picture."

The sentiment is shared by Sills and Huniford. "This apartment is a story about chairs," says Stephen Sills. "It's subtle, but throughout the space are modern and quirky chairs used as decorative pieces—there's a pair by Frank Lloyd Wright and two by Paul Dupré-Lafon."

However, what the Fifields wanted most—and got—is rtment as simple and as their lifestyle. d to be able to

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"The bath has a sofa, a fireplace,
a sound system and the Japanese-style
tub that holds almost 300 gallons."



"What was once little and precious is today strong and refined," says architect Lee Mindel (below), of Shelton, Mindel & Associates, who, with his partner, Peter Shelton, reconfigured and brought light into a cramped condominium in a former industrial building in Chelsea.

OPPOSITE: In the entrance hall are *Fervor Series* by Shirin Neshat, a Poul Kjaerholm metal cube table, a console by Jean Prouvé and a Fritz Henningsen armchair. RIGHT: Sarah Lucas's *The Law* faces a Le Corbusier low table in the living room. Sofa fabric from B & B Italia.





BEFORE & AFTER

Going with the Flow

MODERNIST FURNITURE FINDS ITS RIGHTFUL PLACE IN CHELSEA

Architecture and Interior Design by Shelton, Mindel & Associates
Text by Steven M. L. Aronson/After Photography by Scott Frances

Simplicity can be the most complicated thing to achieve," observes Lee Mindel, of Shelton, Mindel & Associates, a Manhattan firm with a forte for artfully integrating architecture and interior design. "Sometimes it's not how much you do," his partner, Peter Shelton, offers, "it's how much you undo." The first time they cast eyes on their client's Manhattan pied-à-terre, they understood that their work would consist in large measure of editing out intrusive architecture: They would concentrate on creating a unified space that not only expanded the sight lines but left the eye itself unfettered—free to be drawn to the extraordinary modernist furniture they envisaged striking root and flourishing there, as well as to the collection of contemporary art already assembled by the client.

The Minneapolis-based CEO of an international investment firm, he had been attracted to the Chelsea area not least because the downtown gallery scene had shifted there from SoHo. A recently converted office building, designed in the first decade of the 20th century for the National Cloak and Suit Company, had seemed a perfect fit and he'd gone ahead and purchased a three-bedroom, 2,200-square-foot condominium on its 15th floor. "The perspective was just right—the apartment wasn't so low that you felt right on the brink of the hurly-burly of the city," he says, "nor so high up that you felt totally detached from it." The views—of the Hudson and East rivers and of the lower Manhattan sky-

They were determined to anchor the rooms through the use of robust period pieces consonant with the quality of the original building.



line—were far- and wide-reaching, and the 1,200-square-foot terrace in effect extended the floor plane out beyond the windows, lending a sense of groundedness in the illimitable sky.

Mindel puts it plainly: "You ask the space what's appropriate, and then you balance that with the client's needs." In this case, the apartment would have to be flexible, functioning equally well when the client was there by himself and when he had his two s[illegible] in tow. The irregu[illegible] Shel[illegible] euphemistically refe[illegible]he pre[illegible]isting conditions" were in drastic need of resolution, as Mindel goes on to explain: "It was a maximum-density conversion, with a floor plan that didn't even bother to incorporate the views—just a series of boxlike rooms with very aggressive walls and no flow."

Reifying their conception of the apartment as open and airy, Shelton and Mindel took down the wall between the living room and an adjacent narrow (in fact, downright bowling-alley-size) [illegible]edroom that occupied the exterior [illegible]ner of the building—the reconfigured living/dining area and open-plan kitchen could now sweep seamlessly from east to west. Then a uniform ceiling height was imposed in the interests of simplicity, closet doors were rescaled to look "more loftlike" and sliding wood panels installed between the master bedroom and the guest room/children's room. To help organize the main space, five paneled millwork radiator cabinets were built under the array of overscale windows. The dimensions of the room were further reinforced by the borders of the large-

scale rugs that the partners designed as well as by columns of raw-silk draperies that act as architectural elements and give the room a sharp, clean finish.

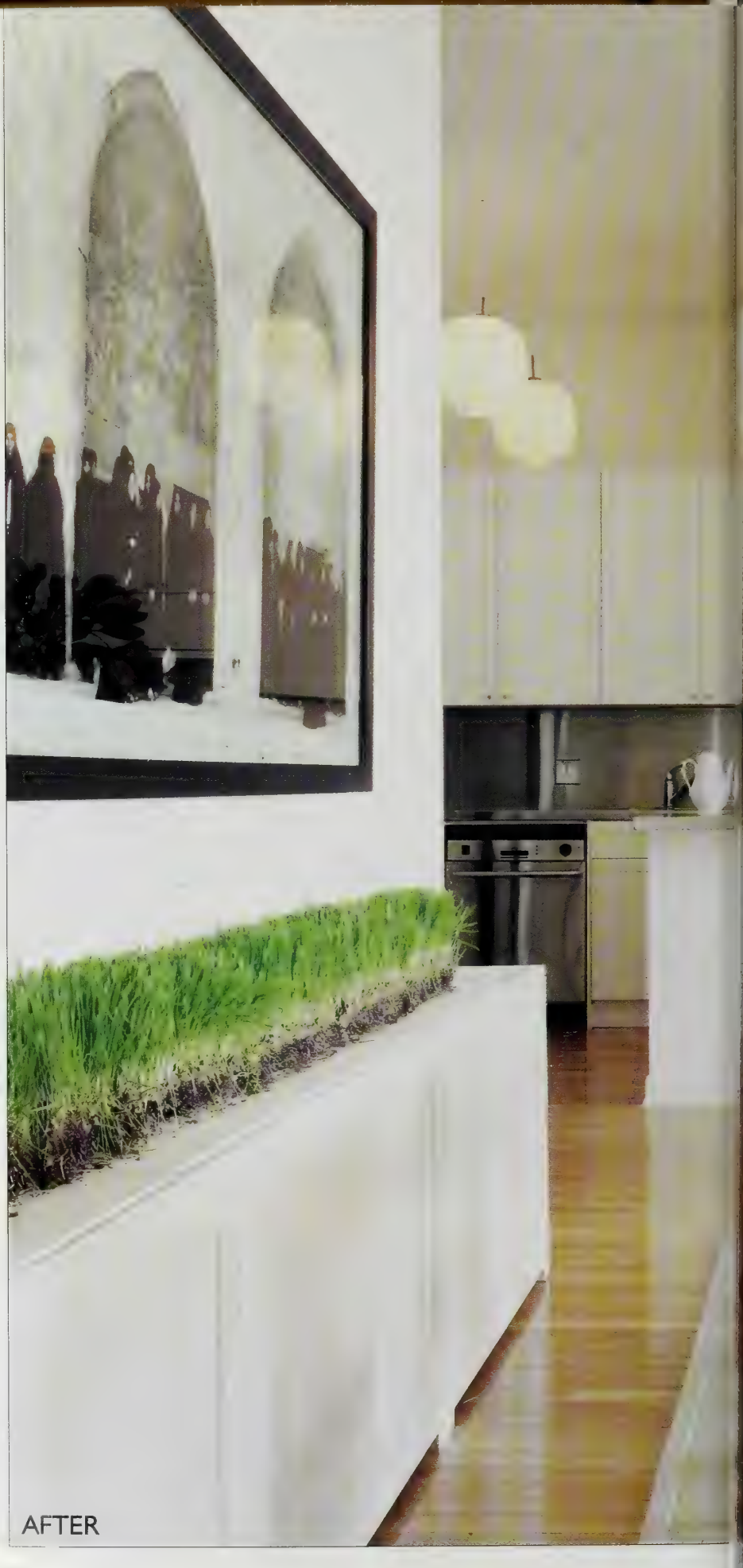
"But let's face it," says Mindel, "there's hardly ever any real sense of place in a condo conversion—they usually wind up feeling transient." Here, he felt, aesthetic vindication would lie primarily in the furnishings—a view shared by Shelton. They were equally determined to anchor the rooms—"tie them together"—through the use of robust period pieces consonant with the quality of the



BEFORE: PHOTOGRAPHY COURTESY SHELTON, MINDEL & ASSOCIATES

LEFT: "Several small rooms became the new living room." ABOVE: "The space fully experiences southern light." Thomas Struth's photograph *Waldstrasse auf dem Lindberg* hangs next to an Alexandre Noll torso. Beside the Arne Jacobsen Egg chair is a Jean-Michel Frank floor lamp.





ABOVE: "I called the kitchen a 'dumpatorium'; it had dark cabinets and junky details. We repainted and added soffits." RIGHT: "The kitchen and dining area are now bright, not depressing." At left is Neshat's *Soliloquy Series*, 1999. Børge Mogensen chairs complement the Prouvé table.

original building. "You wouldn't want anything tentative, delicate or precious here," Shelton emphasizes. "We saw it as a curated space, the antiques bringing a sense of order and structure and strength," Mindel elaborates, "but without in the least overpowering it, since there had to be plenty of serenity, too."

The furniture was purchased in Switzerland, Sweden, Denmark, Belgium, France and England, not to mention the United States. In the entrance hall alone —each too distinctive to be stinted— are a 1920s Fritz Henningsen leather armchair, a 1940s Fontana Arte coatrack, a '40s Pierre Gautier-Delaye mirror, a 1950s Jean Prouvé console and a '50s Carlo Scarpa sconce that is incandescently as much art as lighting. On a par with the exalted furniture are Richard Prince's colorful cowboy, from his series of photographs derived from advertising images, and Matthew Barney's ardently hued *CREMASTER 3: Plumb Line*, a photograph of a kingly-looking cat.

Aside from some contemporary pieces designed by Shelton and Mindel (a sofa in cotton bouclé and cloud-colored wool, which feels like a teddy bear, and two club chairs in epingle, the tough fabric used for the seats in British railway cars) the living roo[illegible]



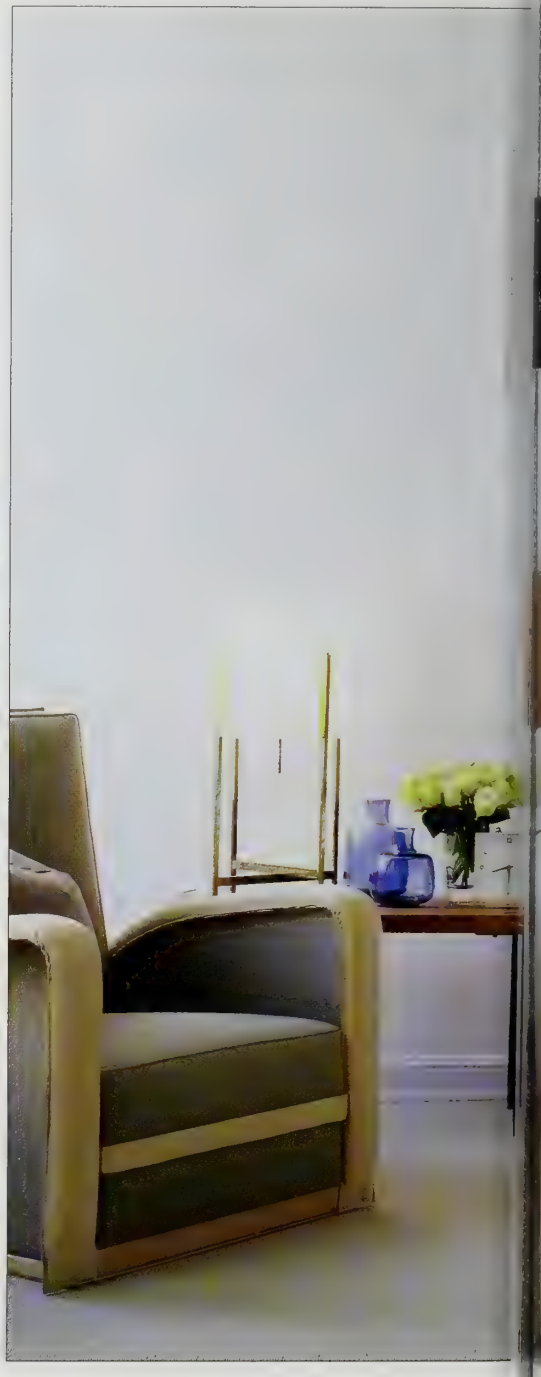


in modernist pieces that go beyond the decorative to embody their makers' very philosophy of beauty. A 1950s stainless-steel-framed Poul Kjaerholm daybed reupholstered in biscuit-tufted natural suede floats in the middle of the space, masterfully juxtaposed against a pair of well-worn leather-and-birch chairs designed by Børge Mogensen. They look as good from the back, where they are belted, as from the front, and they imbue the room with the luxury of an Hermès saddle. A low-scale Kjaerholm sofa reupholstered in French postal cloth idles beside a 1960s egg-shaped floor lamp that puts Mindel in mind of a vintage image—"one of those champagne bubbles that would float down from the sky at the beginning of *The Lawrence Welk Show*."

The witty Egg chair and ottoman, both of them upholstered in cognac leather, were produced by Arne Jacobsen in 1958 for the SAS Royal Hotel in Copenhagen, which he designed. Playing to their shape are two 1960s effervescently free-form cast-glass tables by Danièle Quarante—"They're each the ottoman in glass," Mindel points out.

At the other end of the room a 1930s Le Corbusier low table, a massive slab of steel-based glass, records impres-





TOP AND ABOVE: "The guest room/children's bedroom is an example of how we tied all of the rooms, the terrace and the city together, thus creating a flow and a unity that had been missing," Mindel points out. *Puppy*, a porcelain vase by Jeff Koons, rests on the Prouvé desk.

"Modernist furniture seemed *right* for this place." OPPOSITE ABOVE: "The master bedroom was banal." RIGHT: Blue Holmgaard glass brings color to the space, which has a Josef Frank armoire and a Jacques Adnet armchair. *Untitled (three women with earrings)* is by Richard Prince.

sions of distance, reflecting the view as if it were a pool of motionless water. Silhouetted on the window ledge against the south light, an Alexandre Noll torso in fruitwood appears organic—part of the living landscape. And hung between two banks of windows, Thomas Struth's open-ended photograph of a road going off into the horizon—a smoothly scythed green field on one side, a fully leafed tree on the other—makes a kind of second terrace on the skyline.

Prouvé's 1950s Granito dining table, which takes its name from the rose-tint-

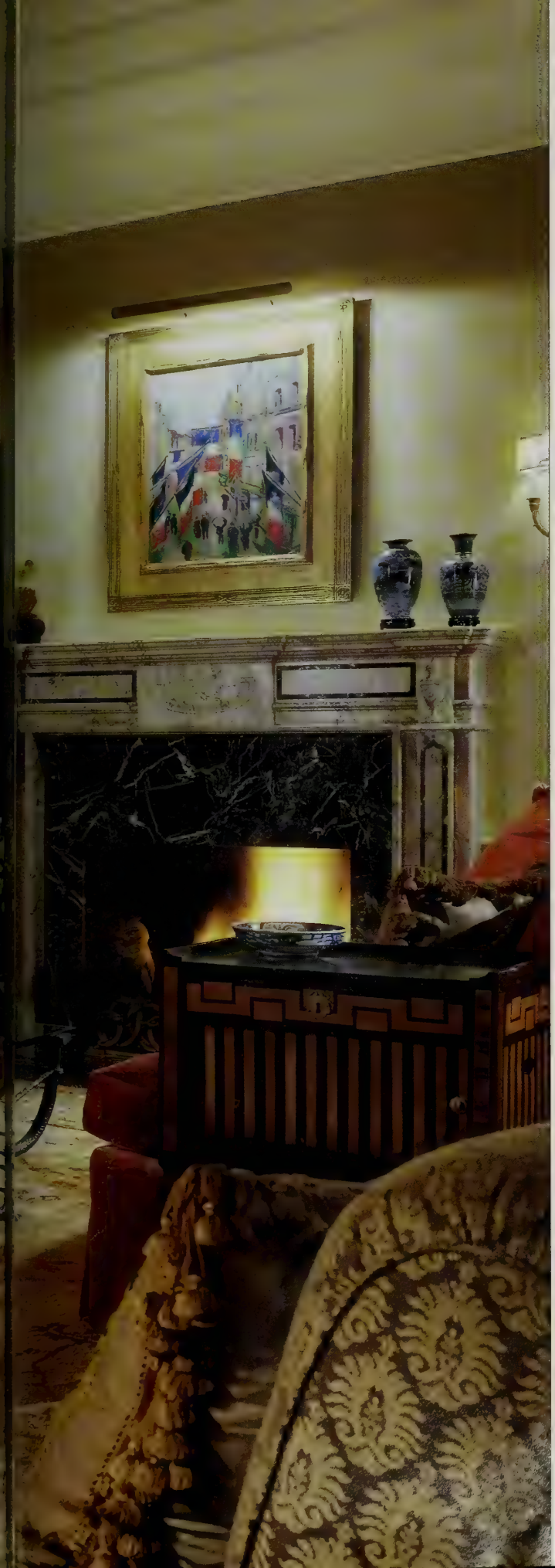
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Mindel puts it plainly: "You ask the space what's appropriate, and then you balance that with the client's needs."




STEICHEN'S LEGACY



Paris on the Park

AN AMERICAN SPIRIT ENHANCES A FRENCH-INFLUENCED APARTMENT

Architecture by Elliott Rosenblum, AIA
Interior Design by Linda Bedell/Text by Richard Conniff
Photography by Durston Saylor

The new owner of the Fifth Avenue duplex, an investment banker, had just divorced and was going to be living on his own for the first time in 26 years. It's a moment in life when most men try to re-create what they had before, because it feels like home. Yet this client, a collector of objects as disparate as a totem pole and early-20th-century French glassware, was so open to something new that he undertook the apartment and a new 12,000-square-foot Shingle Style house in the Hamptons at the same time.

The apartment was in many ways the more challenging project, according to Linda Bedell, the interior designer on both residences. She had previously designed a vacation house for the client in Aspen, Colorado, where she's based, and she knew he was drawn more to comfort than grandeur. "He loved the location of the new apartment, the space and the views." It's set in a prewar building by James E. R. Carpenter, one of the great luxury apartment designers of the era, and the view is a panorama of Central Park from just above treetop level. One could lie in bed there (if investment bankers were inclined to such idleness) and watch dawn creeping down the San Remo and Dakota apartment buildings cross-town or glance out another window and see midtown pulsing back to life.

But the apartment was grander than any place the client had lived before. "He

Raoul Dufy's circa 1907 *Le 14 Juillet au Havre* hangs in the living room of a New York apartment reworked by designer Linda Bedell and architect Elliott Rosenblum. The Russian secretary is from H. M. Luther Antiques. Brunschwig & Fils chair and tiger velvets. Scalamandré sofa fabric. Danny Alessandro andiron.



OPPOSITE: Bedell and the client, an investment banker with whom she had worked previously, shopped extensively for pieces that include an Empire chair, from Mark Ransom, in the living room. "We're real treasure hunters," she says. Jim Thompson sofa silk. Nobilis drapery fabric. Antique Ushak rug from Darius.



RIGHT: Rosenblum and Bedell. "We took an elegant, traditional apartment and made it feel vibrant and interesting," Bedell says of the duplex, which occupies a prewar building that overlooks Central Park.



had collected American furniture and paintings for years," Bedell explains. "Now, all of a sudden, we were faced with accommodating them in a gallery that had the bones of a Parisian flat." The gallery at the center of the apartment felt like something out of the Hôtel de Crillon, all marble floors and limestone block walls, with godly visages glowering out from the keystones in the window arches. Bedell and architect Elliott Rosenblum made it their mission to hang on to the classical air of the place, but with a lightness and lack of pretension better matched to the client's personality.

The gallery now feels remarkably warm in person, partly because of the soft-yellow-marble tiles set in a basketweave pattern in the floor. (The previous owner had her oversize monogram inscribed there, which was, as they say, de trop.) That muted yellow turns up again in the upholstery fabric and later in the kitchen countertops and on the living room walls, and its subliminal glow somehow ties the place together.

The gallery also suggests the other challenge in creating a space suitable for the client: His taste as a collector is both eclectic and of a high standard, so each piece stands on its own. There's a Degas dancer in one corner and a Giacometti in another, a full-length portrait of Arturo Toscanini by an artist the client describes as "a poor man's Sargent," an unusual American tall case clock and, in the middle of

LEFT: The central gallery's walls and stone detailing were restored, and a new floor was installed. "The apartment had been taken into the '60s very badly," Rosenblum notes. The center table is from Guy Regal. Pierre Frey silk covers the benches, which are believed to be Russian. Bergamo drapery fabric.

the space, a spectacular hexagonal table with satinwood starbursts, made in Austria in 1825. So the apartment could easily have become either "a random mix of disparate objects," in Bedell's words, or "a designer's mishmash for a wonderful effect." Her task was to blend all the pieces into "a composition of things that are beautiful in themselves" and yet also harmonize.

And it works. Rosenblum's rearrangement of volumes, and his use of relatively unadorned moldings, give each room a graceful proportion. And once the soul has settled into one of these rooms, the furnishings entice the eye to wander from one extraordinary detail to the next—the way, for instance, the lacquerwork lyres in a band along the edge of the Neoclassical dining table perfectly echo the urn shapes in the gilt-bronze splats of the Russian chairs. "Isn't that lovely," you think to yourself. Then you sit back, and the eye catches with a start on a huge seascape of Roosevelt Island by Edward Hopper. And, oh my, that works, too.

The client grew into the apartment as the project advanced. He was particularly attached to an early American highboy, but it just didn't fit in with the more elegant style of his new living room. "I knew the client was smart, and that as things came together, he would come around and say, 'That doesn't look very good there, does it?'" says Bedell. The highboy went to the auction house, to be replaced by a Russian ma-



The dining room walls were stripped of their blue paint, a new fireplace was added, and niches were built for the client's Chinese figurines. Guy Pène du Bois's 1942 *Glitter* is at left; a 1908 painting by William Glackens is at right. The sideboard is by







One could lie in bed there and watch dawn creeping down crosstown or see midtown pulsing back to life.

hogany secretary, which coincidentally picked up the theme of bronze inlay and polished mahogany running throughout the apartment.

One other felicitous touch for the client, who is currently heading the 9/11 United Services Group, the umbrella agency helping victims of last September's terrorist attacks: The limestone stairway in the entrance hall now curves around a winged bronze figure by artist Paul Manship, who also sculpted *Prometheus* at Rockefeller Center. As if this weren't enough to ground the place firmly in Manhattan, the stairway itself looks like the sort of thing down which Bernadette Peters, say, could make a grand entrance, bringing a little of the city's irony and a lot of feeling to the words of an old Cole Porter tune: "I happen to like New York/I happen to like this burg.../I don't want to go to heaven/Don't want to go to hell/I happen to like New York." Clearly, we are not in Paris anymore, but in New York City at its prime. □

Bedell designed the master bedroom to have a comfortable elegance befitting the building. E. I. Couse's *Taos Indian and Pottery* hangs at left. A Bernard Lamotte oil is over the writing table. The bed is 19th century. Mulberry bedcovering fabric; Donghia bed skirt fabric. Beauvais Sultanabad rug.

Two Different Worlds

UNITING FIFTH AVENUE SOPHISTICATION WITH ISLAND EASE

Architecture by Marty Kapell, AIA/Interior Design by Thad Hayes
Text by Michael Webb/Photography by Scott Frances



A Japanese American couple with two children left their native Honolulu for one of the best locations New York has to offer: the 11th floor of a 1920s building overlooking Central Park. The space had been unsympathetically modernized in 1960, however, and it took three years to recover its true potential. As interior designer Thad Hayes recalls: "It was blocky and awkward, with dark walnut paneling and no engaging details. The interior contained nothing worth saving."

Architect Marty Kapell, of Kapell and Kostow, gutted the entire floor, removing all of the interior divisions, and then created a new configuration of rooms with thicker walls to accommodate improved mechanical systems and handsome plaster moldings that provide a sense of scale. "We reproportioned the principal rooms and replaced the minuscule staff rooms with a new family room and a guest suite," says Kapell. "Wide-plank oak floors speak of traditional values, and the wall and window moldings mediate between old and new."

The owners admired the simplicity of Hayes's work and asked him to give them

ABOVE: An elaborate bronze grille separates the elevator lobby from the entrance to a New York apartment designed by Thad Hayes. "The grille was inspired by a fretted Chinese door," says Hayes. A Gilbert Poillerat lamp, circa 1930, is on the console. Decorators Walk side chair fabric.

OPPOSITE: In the living room, a pale palette sets off the mid-20th-century artworks, which include a 1959 oil by Mark Rothko and a 1967 Alexander Calder stabile, right. The George III mahogany armchair is near a bronze-and-glass floor lamp that Hayes designed.


JAPAN

BELOW: "The mood is quiet and reflective," Hayes (bottom) says of the living room. He designed the velvet sofa and wing chairs, the bronze-and-glass low table and the rug. A circa 1930 Jean-Michel Frank side table is at left. Milton Avery's *Edge of the Sea*, 1957, is over the fireplace. The clients "wanted the highest quality, but they're very modest people, so the design didn't get out of hand," says architect Marty Kapell, who reconfigured the spaces. "The interior is rich but restrained." OPPOSITE: The marble-topped mahogany console is George III.





a clean look with an Asian feel. They were ready for a fresh start, leaving behind the traditional furnishings they had accumulated. Hayes describes himself as a modernist in his sensibilities, but he is equally passionate about Thomas Jefferson, and he showed his clients a book on Monticello to get the creative process started. "There was an exuberance in American design when this country was newly independent," he observes. "I believe that every interior should have some of that spirit."

Hayes's first goal was to establish an appropriate setting for the owners and their art. "I sought to respect their cultural heritage and achieve a feeling of serenity and elegance," he says. "They wanted the luxury of a Fifth Avenue apartment and the openness of a loft in which everything inessential was stripped away."

The principal rooms have plaster walls in a soft warm gray that alternate with off-white paneling and pocket doors that open to create axes along the west and north sides. A vaulted gallery leads to the family room at the rear. This orderly flow of spaces, along with the monochromatic palette and a large bronze screen inspired by a fretted Chinese door that divides the elevator lobby from the entrance hall, evokes the spirit of east Asia. The smooth, pale surfaces also provide a neutral backdrop for a notable collection of midcentury American paintings by such artists as Mark Rothko, Adolph Gottlieb and Milton Avery.

Since construction stretched out over several years, Hayes had the luxury of tracking down a few exceptional pieces of furniture. "It was enjoyable, but it required patience and a willingness to pass





"The dining room has a familiar formality," says Hayes, "without the weight of a period room." A 19th-century Russian chandelier hangs over a George IV mahogany table. A pair of French luminaires top the William Haines painted wood pedestals. The oil is by William Baziotes.

OPPOSITE: Ad Reinhardt's *Abstract Painting*, 1950, is in the study. A Tiffany Favrile-glass-and-bronze lamp rests on a George III leather-topped mahogany writing table. The wing chairs and the ottoman, covered in Edelman leather, are from Hayes's furniture collection.







"The master bedroom gave way to a more liberated modernism," says the designer. A circa 1928 lamp, by Poul Henningsen, is on the Paul Dupré-Lafon walnut-and-bronze table. The Chippendale armchairs are covered in Edelman leather. At right is a Murano glass lamp.

on good things that weren't quite right," he explains. "I bought the Jean-Michel Frank side tables that flank the living room sofa in Paris. They're modern and have a Chinese look." These signature pieces are set off by light-toned wool and silk rugs and off-white upholstery.

In the dining room, the designer combined disparate pieces from three centuries in a harmonious ensemble. The George IV mahogany table and George II side chairs were all bought from a London dealer. Their timeless beauty strongly appealed to the owners, but they had a harder time imagining the 19th-century Russian chandelier juxtaposed with the two abstract canvases and the circa 1950 French luminaires atop fluted columns by William Haines. They trusted Hayes, however, to master this balancing act, and he did. Every piece relates to another and intensifies one's perception of the rest. "The room seems modern to me," says the designer, "but other people focus on the chandelier and the Georgian furniture and see it as a traditional statement."

Elsewhere in the house, the eclecticism is subtler and more subdued. Each room has its own personality and signature pieces, but they are integral parts of the whole, and there's a consistency to the pale tones, tactile surfaces and artworks that provide the few splashes of color. "What's important is to discover the point at which a room achieves its essence, with nothing that needs to be added or taken away," says the designer.

The owners asked for order and simplicity, and Hayes has given them both of these and something else: a sense of comfort and grace that takes them back to the more relaxed pace of life in Hawaii. They look out to the sky and the green of the park, and it's easy to make an imaginative leap across continent and ocean—as Saul Steinberg did in his classic March 1976 *New Yorker* cover. The apartment has the luxurious sophistication of the Upper East Side, but it is infused with the peacefulness of the islands that this couple once called home. □



"The master bath has a clean, cool, Japanese sensibility," says Hayes. "which contrasts with the warmth of the dressing room." Circa 1945 vases by Berndt Friberg are on the tub's granite rim. A William Haines library ladder is on the Beauvais carpet. Edelman chair leather





Architecture and
Interior Design by
Steven Harris Architects
Text by Ann E. Berman
Photography by Scott Frances

After a fruitless three-year search for the Manhattan town house of his dreams, John Berendt, author of *Midnight in the Garden of Good and Evil*, was about to give up. He had envisioned a dramatic, light-drenched interior with a bit of garden to wander out into when the mood struck him, but such a thing apparently didn't exist. Each house was darker than the next.

Smaller, too. A broker's suggestion that he view a newly listed house measuring just 12 feet across fell on deaf ears until he happened to walk by and realized that the property was the one he had always admired for its strikingly modern 1920s façade dominated by a grid of mullioned glass. Berendt has always believed that a house projects the persona of its owner. This one had style, restraint, individuality—all the things he values in his life and work. Beyond that, he knew it could be light and spacious, a place he'd like to look at and live in.

But standing in his new acquisition, surrounded by shabby 1890s doorframes, 1960s kitchen appliances and a rat's nest of outdated wiring, Berendt knew he had a

LEFT: Architect Steven Harris and interior designer Lucien Rees-Roberts renovated a town house on Manhattan's Upper West Side for author John Berendt. RIGHT: A 1999 Dorothy Ruddick sculpture is on the mantel, beside a circa 1903 Edward Hopper self-portrait. Holly Hunt side table. Decorators Walk window seat cushion fabric.

A Writer's Refuge

JOHN BERENDT'S CLEAN WELL-LIGHTED PLACE ON THE UPPER WEST SIDE



BELOW: Lee Krasner's *Equation*, 1957, is near Monika Bravo's 1998 oil on a Lucite panel, *Intervals*, in the living room. *Incidents in the Life of a Slave Girl (After Harriet Jacobs)*, 1998, by Tim Rollins + K. O. S. is beneath the staircase. Sofa from Holly Hunt. Profiles club chairs.





long way to go. The right architect could get him there—to a dramatic open plan that would emphasize, not obliterate, the house's eclectic early-20th-century detail.

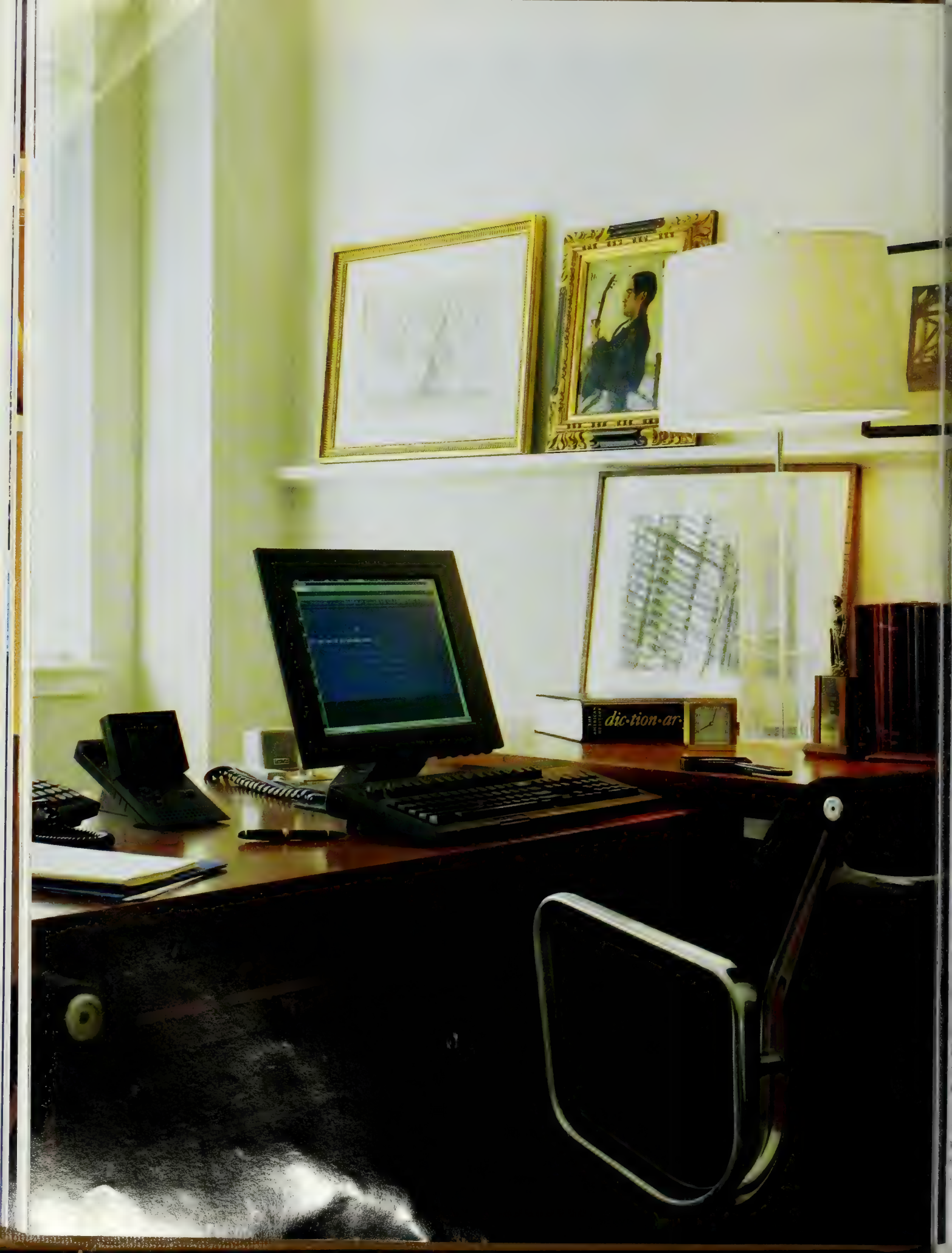
Enter Steven Harris, a well-known New York City architect and town house aficionado who was immediately struck by the specialness of this one. "It was extraordinary," Harris remembers, noting a decorative plaster ceiling, a carved mantelpiece and whimsical wall reliefs cheek by jowl with an iron stair rail and a Bauhausian window. "Potentially it was also one of the lightest town houses in New York. It was like a great '20s apartment in an Emory Roth building or an artist's studio by Le Corbusier. It was all there. One had only to reveal its strengths."

Harris and his client did exactly that. It was clear they shared the same vision for the house. Still, Berendt was not about to sit back and wait to be dazzled. The project—a simultaneous renovation and interior design—was something of a three-way partnership: Harris oversaw structural issues; his designer partner, Lucien Rees-Roberts (assisted by Robert Beard), worked with color and furniture selection; and Berendt was the all-important third eye. This house was to be his personal, daily environment, the face he turned to the world. No detail was allowed to escape his attention. "John is a carefully detailed writer," Harris points out. And in this creative endeavor, too, every finish, placement and material mattered to him. With an almost straight face he adds, "When they were installing the bathroom-tissue holders, he had to have a 'sitting' to see what worked best."

The first move was to excise the '60s kitchen addition that protruded from the second floor and overhung most of the garden, allowing the



A gridded window wall with doors offers access to the garden from the library, where an architectural rendering of Central Park's Strawberry Fields hangs between Robert Beard's 1992 *Landscape 45* and a 1920s terra-cotta head. Profiles sofa, with fabric from Donghia.


dic·tion·ar·

house to resume its proper proportions. The glass grid was replicated and placed at the front and rear of each floor level, flooding the house with light. Finally, by meticulously packing wires and plumbing paraphernalia into odd corners of hidden space, Harris opened up the newly bright rooms to full width. Designwise, the eclectic '20s ambience of the parlor floor was allowed to flavor the entire house, leavened with a dash of Berendt's other design interest—midcentury modern.

Berendt had always felt that the kitchen extension didn't work. Apparently the entire neighborhood had been waiting for this behemoth to disappear. The contractor working on the house next door told Berendt, confidentially, that he would get a bonus from his employer if he could talk him into removing it. The demolition provided several other immediate benefits: New York's landmarks law stipulates that no space could be added to the house, but with the kitchen gone, Harris was allowed to use its square footage. He had a one-room penthouse built on the roof, glazed in back and front with the same mullioned grid and flanked by terraces. "There's a whole different kind of light up there," Berendt says. "And at night you can see the lights of the city and hear the wind in the trees. It's very appealing."

Meanwhile, out in the newly available garden space, the house's handmade interior could begin to take shape. "Our contractor was a trained artist who believed in doing everything on-site," Harris explains. "When we needed copies of the '20s wrought iron stair rail for the upper floors, his workers took an anvil and blowtorch out back and made them. You can't tell the difference between the old and



ABOVE: Rocky Schenk's *Conference Room*, 1999, is displayed in the master bedroom. The Butterfly stool is by Sori Yanagi. RIGHT: A pair of linen-covered chaise longues, from Brown Jordan, recline in the shade on the roof deck of the penthouse.



OPPOSITE: An Eames chrome chair and a Lucite lamp lend a modern feeling to a traditional cherry desk in Berendt's third-floor office. Ralph Curtis's 1890 *Maestro Juan!* is perched between Russell Lynes's circa 1960 *On the Shore*, right, and an 18th-century etching of a tree.

Berendt believes that a house projects the persona of its owner. This one had style, restraint, individuality—all the things he values in his life and work.

the new." The same craftsmen made the house's solid interior doors, its Déco-style ceiling moldings and the oak kitchen cabinets.

These details are parts of a seamless whole that came together in a single stroke. Each fixture, fabric and piece of furniture emphasizes the house's space, light and proportions, while contributing personality and livability to its design. On the first floor, for example, Déco-style moldings, '50s brushed-nickel-and-enameled chandeliers and plaster wall reliefs catch your eye as you proceed through an enfilade. Harris says, "If those design elements were missing—if all were stark and featureless—the interior would have no spatial definition, no sense of scale."



ABOVE: Tall trees and ivy-covered walls give the strictly green garden, designed by landscape architect Margie Ruddick, height as well as privacy. Just beyond the outside dining area—where a stone-topped table is surrounded by metal chairs—is a Ruddick-designed fountain.

OPPOSITE: "Looking from the rear garden into the library upstairs and the dining area and the kitchen, you can see through the house to the street on the other side," explains Harris, who designed the bleached-mahogany table and mohair-upholstered side chairs in the dining area.

The floor of buff-colored limestone—Berendt felt that, in the Italian way, a first floor should be stone—strikes an outdoor note and hints at the garden beyond while keeping the entire palette soft. A concrete table in the entrance hall reads like an elemental extension of the floor and takes up little visual space. The kitchen, with its elegant cabinetry and laminated and etched-glass surfaces, creates no break in the design mood. The visual flow continues unimpeded, past the oval bleached-mahogany table in the dining area and into the sun-dappled greenery beyond. "John told us at the outset that he wanted to be able to see through the house from the front door to the garden," says Harris.

On the parlor floor, a similar sweep of sunny space stretches from living room to library—from the low, white-cushioned window seat below the original front grid to the '40s-style architect's table framed by the glass wall at the rear of the house. There the shipboard feeling, produced by the house's soaring transparency, is heightened by the glass-block balcony hanging over, but not overshadowing, the garden below. Tall bookshelves lead the eye up to the unexpectedly traditional library ceiling, where sailing ships and rosettes swirl in creamy plaster. These decorative motifs and a formal limestone fireplace are surprisingly effective foils for the room's sleek midcentury furniture. "It's a kind of counterpoint," says Harris.

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Getting Smart



It is the perfect New York day, that first chilly autumn afternoon when everyone steps out in new fall clothes. Sleek in her favorite Armani, interior designer Marilyn Glass is off to visit her client and friend, actress Barbara Feldon.

The door opens to a Chopin nocturne, but then you hear that famous voice, slightly north of a purr and south of a growl. For a moment it takes you back to the pop goddess, the one with the upturned collar and the mod cap she wore as Agent 99 in the 1960s television series *Get Smart*. But the person in front of you is even lovelier, especially standing in the grandly scaled apartment she calls home, spare and peaceful and so creamy that it seems to glow from within.

Living Alone and Loving It is the title of Feldon's upcoming book, and it's easy to see why she feels that way.

Kindred spirits, the two women are also true romantics. Feldon writes poetry, studies opera, is an encyclopedia of classical music and is happiest reading Proust until four in the morning. Glass, though she may be drawn to a beautiful sofa, lives for the ballet. "The ballet is another world of beauty and exquisiteness and attention to detail," she says. "I love its gentleness and that ethereal quality. It has a great effect on my work."



ABOVE: Actress Barbara Feldon in the New York apartment Marilyn Glass designed. "I thrive in spareness and order," she says. "This place has a benevolent, monastic quality." RIGHT: The living room. Sentimento sculpture fragment. Côté France painted armchair. Hinson & Company fabric on L.A. Haute sofa. Carlos de la Puente Antiques chandelier.

BARBARA FELDON, A.K.A. AGENT 99, FINDS SERENITY IN SIMPLICITY

Interior Design by Marilyn D. Glass/Text by Stephen Drucker/Photography by Scott Frances



Feldon thought she needed only a fireplace and a high ceiling to be happy. Glass thought her apartment could be much more romantic.



Above: "Barbara wanted the high-ceilinged living room to feel like an Old World villa," Glass says. "We integrated some of her cherished pieces with softer, feminine objects. Gentle lighting and translucent draperies add warmth." Brunschwig & Fils striped armchairs.

They met at a dinner party celebrating the newly decorated apartment of a friend on Fifth Avenue. After talking about dance and music and books all evening, Feldon commented how much she liked the apartment. She did not expect Glass to say, "Thank you."

Friendship led to redecoration, as it often does. For more than 20 years Feldon had lived on the parlor floor of a town house that rambles like a palazzo on the Grand Canal, in an atmosphere she describes as "the reading room of a men's club." She always thought she needed only a fireplace and a high ceiling to be happy. Her new friend, however, thought her apartment could be much more romantic, more suited to her. "I've always been able to create atmosphere. Dramatic, bohemian atmosphere," Feldon says. "But I really didn't know how to create beauty." Feldon only meant to re-cover a sofa, but Glass was "like the most indulgent mother who wants her daughter to have the perfect pair of Mary Jane shoes. After a while, it was as if I had narcosis of the deep. I just kept saying yes."

That sofa never did get re-covered. Instead, Glass found an enveloping, high-back sofa, almost a modern version of a Knole sofa, that forms a nest under the high ceiling. Throughout the apartment, new furnishings replaced old ones, except those with special meaning to Feldon. The master bedroom was rethought around a 19th-century French cast-iron sleigh bed, which Glass placed confidently in the middle of the room, then dressed with white sheets. The dining room took a Gustavian turn, with pale yellow walls and white-painted furniture against a lustrous bare floor.



Glass warmed things up with old picture frames, flaky gold and silver leaf, handwoven blankets and lots of texture. "Linen is my favorite fabric," she says. "I use every kind of linen, and I use it everywhere." There are several large mirrors, not for vanity's sake but to inspire calm, like water in a garden. Antique amethyst-glass knobs dress up the doors.



Feldon is not fond of lamps or rugs or draperies, all usually important when a designer is trying to establish an atmosphere of great comfort.

"How are we going to light this place?" Glass asked Feldon. "With candles," was the reply.

There are some subtle concessions to lamplight, such as the chandelier hung low in the living room. But the rooms resonate by candlelight. Not even the dining room chandelier is electrified. It holds 24 candles, although they are never all ablaze at once. That would be much too bright.

Rugs could not be avoided completely. With a few small, exquisite ones in strategic places, Glass made the par-

The minimally furnished dining room is "light, airy and elegantly informal," says the designer. Summer Hill chair fabric. Bottles below mirror, silver tray, at left, lounge chair and painted figure, all from Sentimento. Amy Perlin Antiques mantelpiece candlesticks. Steinway piano.

quiet floors seem even more beautiful. And as for draperies—"I'd never had curtains in my life," Feldon says—Glass encouraged her client to think of them as "a little mist on the windows." Handkerchief linen made the metaphor come true.

In the end, what better can be said about a home than this: Anyplace you sit, you can read a book or settle in for a good, long chat. "What brings us most deeply into life?" Feldon asks. "Conversation. Music. Reading. Writing. These are the moments that seem to stop time for an eternity. And my feeling is, why not see how many moments like this you can create?"

Feldon does her part. Every Friday night she and a friend order Vietnamese takeout and read to each other whatever they have written that week—or, failing that, a chapter from Tolstoy. Every other week she invites a large group of friends for a reading or a recital by someone in their circle.

As it happened, inside the interior designer there was a performer yearning to get out. On a Thursday evening last summer, in the rooms she had arranged, the pianist Marilyn Glass took a seat at her client's piano. Programs were distributed. By candlelight, before an audience of 18, she performed three Bach preludes, a Brahms intermezzo, a Chopin waltz and a Schumann fantasy. And when the audience called for an encore, Glass played the same program over again. Good music is like good decorating, after all: You appreciate something new every time. □



The master bedroom. "The bed is like a piece of sculpture in the room," says Glass. J. Robert Scott drapery fabric. Scalamandré Roman shade trim. Brunschwig & Fils bergère in oatmeal Hinson & Company fabric. T&K French Antiques bed frame. Evergreen Antiques desk.



Collectively Speaking

Even the most uniformly stylish buildings in New York are not immune from the city's trademark diversity. Thirty Rockefeller Plaza is thoroughly Déco from lobby to crown, but when the elevator door opens on the high floors, we're on Beacon Hill; the next floor might be Dallas. So it is, too, in the city's residential towers: Layers of individual fancies are packed in behind the unvarying façades.

One of a pair of International Style apartment buildings that border the United Nations headquarters is the unlikely site of an elaborate and idiosyncratic take on classical décor. Nicholas Miles Pentecost, the New York–based designer of the more than 5,000-square-foot two-bedroom pied-à-terre, acknowledges that part of his challenge was to merge firmness, commodity and delight with the bare-bones space of 1960s modernism. "The building has no architecture," the designer says, "so we tried to bring some in without being too heavy-handed."

Pentecost allows that the dream building of his client, a prominent businessman and avid furniture collector, "is not a modern high-rise. But he loves this building; the views are unparalleled."

The residence, originally two poorly combined apartments, was thoroughly renovated by architect David Bruce Mann. It occupies three sides of the rectangular tower, where it abuts the East River. Views open north to the Queensboro Bridge, south to the United Nations buildings and lower Manhattan, and east over Queens to the horizon. It may not be a view that



AN ARTFUL GATHERING OF TREASURES HIGH ABOVE THE EAST RIVER

Architecture by David Bruce Mann
Interior Design by Nicholas Miles Pentecost
Text by Philip Nobel/Photography by John M. Hall



puts many in the mood to contemplate the extensive collection of bronze-and-marble Charles X clocks or the Hubert Robert oils that ennoble the apartment, but for the owner the river is a reminder of the continuity of New and Old World cultures. "I've lived on the East River ever since I came to New York," he says. "I think of it as an arm of the sea that reaches out and touches Europe."

The views are at first kept dramatically in reserve. Upon entering the apartment, visitors confront a square of four connecting galleries, one of many architectural inventions developed by Mann to conceal the building's necessary but unsightly columns and mechanical workings. There is burlwood on the walls, "which gives it a 19th-century flavor," Mann says, and parquetry underfoot. And everywhere, what Pentecost calls his client's "treasures."

One of the most impressive pieces in the apartment is the first thing one sees: an intricate and peculiar 19th-century German fall-front secretary-on-stand with ivory and rare woods. Outside, there are lion's heads and key designs and even a curious ebony pattern. But when it is opened, a lovely miniature Renaissance-style palace is revealed, with the ivory-inlaid desktop serving double duty as a sort of pocket piazza out front. "I've known

Nicholas Miles Pentecost designed an imposing library to anchor an apartment facing the East River. The maquette is of an Indian temple. Edelman leather on wood-and-gilt armchairs from Kentshire Galleries. Christopher Norman sofa fabric. Larsen velvet on chairs and pillows.





this desk for 15 years," the owner says. "I used to visit it when I went to London, and when I saw it in a showroom in New York, I knew I had to have it."

With quiet wit, the desk is flanked by two 17th-century Neapolitan paintings from a series on the Seven Wonders of the World: On the right, a pharaoh and his pyramids (as imagined by someone who never got farther than the Roman Forum); to the left, Ptolemy and the lighthouse of Pharos (set in the harbor of a suspiciously Neapolitan Alexandria). The collection continues around the corner in the north gallery with a 17th-century gilt console from Venice. "They're great for cocktail parties," the owner says of the galleries. "With drinks in hand we make the grand tour."

But where the galleries open onto the large library, his charges, emerging from the core of the building, are likely to get sidetracked. This is the first chance to take in the views, which are made all the more effective by the arrangement of the main living spaces along the glass walls. At one end of the enfilade, the dining room sets heroic terra-cotta figures, a marble Louis XIV console and a pair of 18th-century Portuguese bookcases against hand-painted wallpaper depicting scenes of a battle at sea. Two round Regency dining tables keep even large engagements intimate. The living room, on the other side of the building, trades in a feline theme: lion-headed gilt Regency armchairs and a brood of angry cats pacing two large Paul de



Architect David Bruce Mann gutted and reorganized the entire apartment. "It was a rat's maze of small rooms," he says. TOP: *Tigress Nursing Her Cubs* by Paul de Vos hangs in the living room, which was designed to display a group of Charles X clocks. Brunschwig & Fils pillow fabrics.

ABOVE: "You can probably tell that I love furniture," the owner says of his extensive collection. One prominent piece is a 19th-century German fall-front secretary-on-stand, where monopodia separate drawers and cabinets. Ivory and ebony and other rare woods are intricately inlaid.



Views open north to the Queensboro Bridge, south to the U.N. buildings and lower Manhattan, and east over Queens to the horizon.

Wallpaper, copied from antique panels, covers the walls of the dining room. Terra-cotta heroic figures stand sentinel over the round Regency table, which holds a Palladian model by Peter Kooz. William IV mahogany chairs from Florian Papp; Beauvais carpet.



ABOVE: Mann strategically placed two bookcases against the windows of the library to conceal existing columns and balance the room. Pentecost created a seating area with 19th-century Italian armchairs and a Giacometti low table, which supports an antique Roman bronze arm. Four galleries intersect to form the apartment's core. Burlwood walls and parquetry floors tie the spaces together. OPPOSITE: A 1955 Picasso drawing and a bronze by Joe Glasco rest on a 17th-century Venetian gilt console table with a marble top, below Vuillard's 1909 *Les Enfants*.



Vos oils. This is also where the extensive clock collection resides, in "only in New York" counterpoise to a commanding view of the United Nations Secretariat.

As befits the home of an accomplished collector—"At this point it's like the student surpassing the teacher," Pentecost says—the stocked library is the heart of the apartment. It is also its most idiosyncratic space, lined with green-and-gold casework bookshelves under a ceiling made to float higher with an application of handmade Chinese tea paper.

In the center of the room, a 19th-century maquette of an Indian temple sits squarely on a massive English mahogany library table. When pressed, Pentecost gamely describes the influence here as "vaguely Soanesian," and the space does possess some of the cleverness associated with that sometimes eccentric 19th-century English architect. Looking for something that would appease the spirit of the building but not compromise the more traditional details, the designer sneaked in spare, off-the-shelf picture framing to use as molding. But he says we should not be troubled by this single moment of modern expedience, and indeed we are not. In this apartment, we recognize immediately that liberated synthesis of European styles and American methods that is so peculiarly Manhattan—and, for one fleeting moment, the East River might just be some lost tributary to the Tiber, Arno or Seine. □

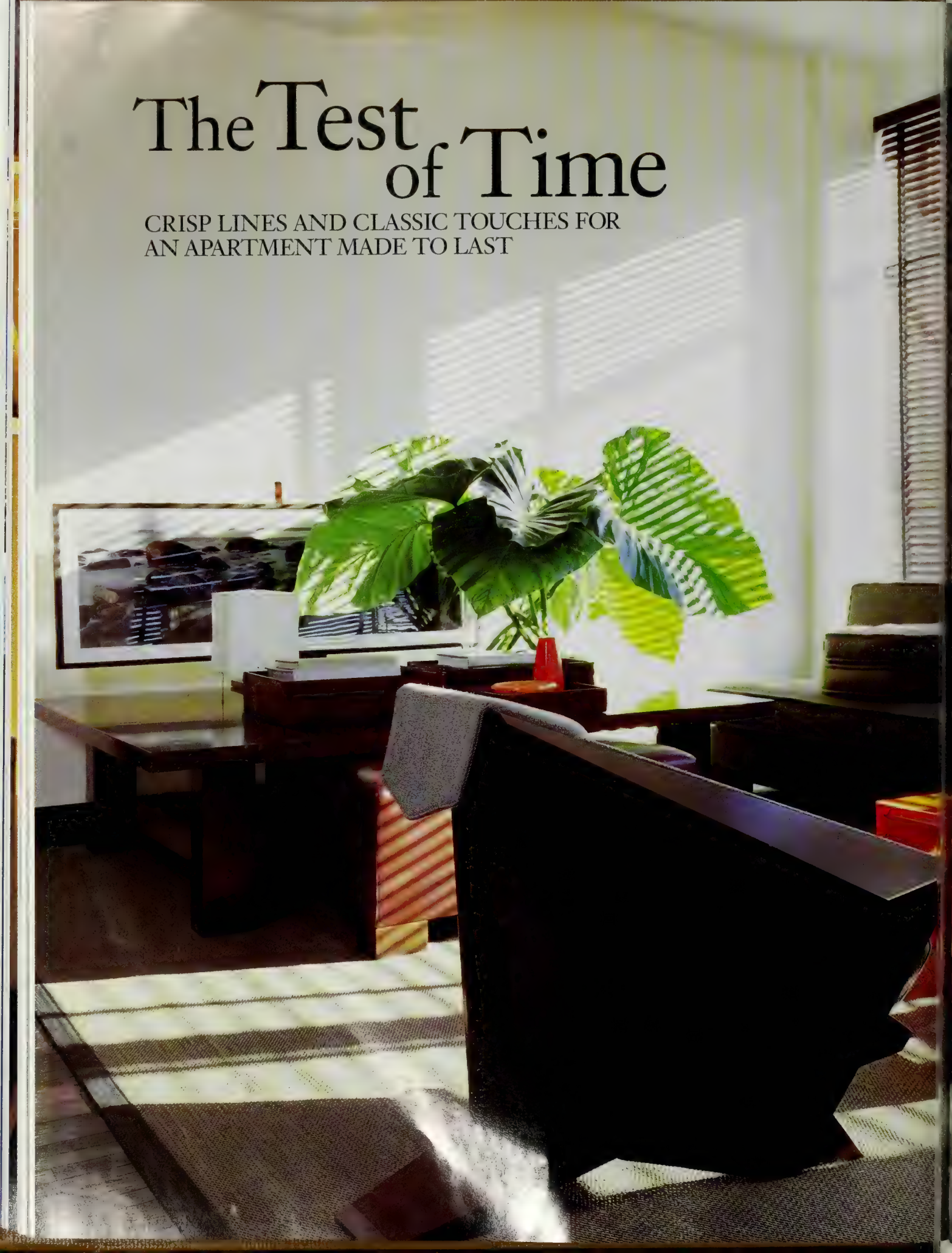


A group of oils by Hubert Robert highlights the master bedroom. Chinoiserie four-poster from O'Sullivan Antiques. Brunschwig & Fils plaid, bedcovering and bed drapery fabrics; Christopher Norman canopy and drapery lining. Wallcovering by Cowtan & Tout. Beauvais carpet.



The Test of Time

CRISP LINES AND CLASSIC TOUCHES FOR AN APARTMENT MADE TO LAST





"This was one of those dream jobs—everyone saw eye to eye from the beginning," designer Robert Bray says of the apartment he and Michael Schaible transformed for an entrepreneur in Manhattan. Above the living area's sofa is a photograph by Kelly Copper. The "origami" chairs are by Frank Lloyd Wright. Stark Carpet mats throughout.

Interior Design by Bray-Schaible
Text by Michael Frank/Photography by Scott Frances

Relevance, rigor and repetition: These are the three Rs of design for Robert Bray and Michael Schaible, who have been producing sleek, suave interiors together for the past three decades. Joined by Mitchell Turnbough in 1988, the pair—now a trio—is known for a distinctively urbane and organized approach to the challenges of modern living. "Whether the project is intricate and expansive or compact and simple, the issues tend to be the same," says Bray. "We insist on cuing our design to the setting. We strive to edit away all frippery and flashiness. And we like to find a motif that unifies the aesthetic—we find the motif and then we repeat it, the way writers repeat a good rhythm in their prose."

This bright, airy, loftlike apartment in Chelsea, an example of one of the team's more compact projects, was also one of their recent favorites. "Sometimes a client comes along who talks your talk," Bray explains, "and, with a minimum of interference or soul-searching, easily conveys what he needs and quickly embraces what you offer."

When the resident, a consultant to the leather-apparel business, first met with Bray and Schaible, he had arrived at a point where he was ready to simplify his domestic life. He envisioned an apartment that was sophisticated but simple to maintain, a place where he could comfortably welcome guests but one where he could easily close the door when he traveled and not worry about the fate of his fabrics. He hoped it "would stand outside of time," he recalls. "I didn't want the place to [illegible] 2001—I wanted it to [illegible] They exposed the radiators behind tailored cabinetry. They smoothed the walls and devised a color for them that falls in that incalculable interstice between parchment and cream. And then they took off their gloves and got to work.



The apartment he bought, newly converted from space in a former garment factory, had splendid, south-facing exposures, handsome windows, 14-foot-high ceilings and the ample volume such proportions suggest. The finishes and detailing in the newly renovated building were less appealing, though, so the designers first turned their attention to the apartment's shell. They darkened the floors and added baseboards, moldings and doors in a rich walnut.

"This is very much a city apartment," Turnbough observes, "and it wanted a very citified, a very *clarified*, design." Using a limited palette and simple materials, the team leaned heavily on the well-deployed motif to unify their work. They created a sofa, for example, that, at 14 feet, pre-

ABOVE: The living area is adjacent to the study, where the resident keeps his collection of Roseville pottery. "The most unusual thing the client brought to the apartment was the pottery," Bray says. "We found a way to display it intelligently and, for the first time since he began collecting, basically all in one place."

"Sometimes I impose things I like on a design," says Bray, "like large tables—they're a great place to show books, art and objects." OPPOSITE: For the study, "the notion was compatible materials and color," says Schaible. A Carl Burton photograph is above the sofa, which is covered in a Holly Hunt fabric. Stickley table.







"The client's requirements were all about simplicity: simplicity of living, simplicity of maintenance, simplicity of design. All this with—he was careful to say—a strong sense of style too," says Bray. An Arts and Crafts lamp and a Carl Burton photograph flank the entrance to the bedroom. The dining area's Frank Lloyd Wright chairs are from Cassina.

cisely echoes the height of the windows. They designed three tables for the apartment, all with the same line and all out of the same wood, walnut, like the doors and moldings. Tables—especially substantial tables that can accommodate everything from plants to books to artwork—are a Bray-Schaible trademark, and they are used carefully: One anchors the living area; another is used for dining; the last stands by the bed. All offer opportunities for ever-changing arrangements and are the one

tone for the apartment. There were a pair of Frank Lloyd Wright "origami" chairs, which Bray and Schaible refinished; a set of Wright dining chairs; and an Arts and Crafts floor lamp that, in the spare, gallery-like expanse of the living area, has the presence of a piece of sculpture. Also in the living area, a pair of orange-lacquered occasional tables lend zip to all the monochrome and increase the flexibility of the central arrangement, where Bray tried to avoid what he

The client hoped the place "would stand outside of time. I didn't want it to read 2001."

place where the apartment, Turnbough remarks, "gives the client a chance to play."

The client's play, in this domestic sense, is largely connected to his collection of Roseville pottery, whose colorfulness and complexity would seem to be at odds with the Bray-Schaible rigor. That is, until a visitor sees how the designers have corralled all this visual abundance and brought it under their discipline: They found an architectonic storage unit for the apartment's study, four cubbyholes by four cubbyholes, all a perfect square and each designated for one type or shade of Roseville. One hundred and sixty pieces, or 70 percent of the resident's collection, is now on permanent display. "I never expected the collection to be quite so animating, or the client to have quite so much fun with it," says Bray. "Every time we return to the apartment, he's taken out some new treasure and sited it in a new way."

The resident brought very little furniture with him from his former life, though the pieces he did have set a strong

calls "the standard sofa-plus-two-facing-chairs thing. It's so expected that your eyes glaze over." In the study, a Stickley low table was put on wheels so that it can be swung aside when guests open up the remarkably un–sofa bed–like sofa bed.

The principal artwork throughout the apartment is a group of panoramic landscapes by Carl Burton, a man who turned to photography after he retired from his first career, as a professor of English literature. Somehow it seems fitting that these evocative, almost narrative images should adorn an apartment whose designers liken aesthetic rhythms to those of prose. "I like to think that there's music in design as in language," Robert Bray remarks. "The trick in both places, of course, is learning how to find it." □



"We reconfigured the bedroom's architecture so that upon entering, the closet doors and bath would be hidden from view," notes Schaible. "I like living in the finished apartment more than I expected to," says the resident. "It expresses who I am, and that's a good thing to have happen in your house.





Without Reservation

THE COMFORTS OF CALLING THE CARLYLE HOME

Interior Design by Michael S. Smith/Text by Patricia Leigh Brown/Photography by Scott Frances

If New York society has a beacon, it may be the golden, floodlit tower of The Carlyle. Nestled ever so discreetly on 76th Street off Madison Avenue, the hotel, completed in 1929, has long been the preferred watering hole of presidents, movie stars and the Upper East Side elite. It's the place where Bobby Short sings Cole Porter and George Gershwin in muraled splendor at the Café Carlyle and where, once upon a time, young Caroline and John-John Kennedy frolicked among the Gobelins tapestries in the lobby.

"You can have breakfast next to Daniel Patrick Moynihan or Tom Ford," Los Angeles designer Michael S. Smith, known for his A-list clients, says of The Carlyle. "It's like a big hotel in a small town, the grande dame of New York."



The hotel's reputation for exquisitely understated service—anyone who is anyone in the midst of a renovation or a divorce stays here—was the main reason Smith's clients, a husband and wife who live mostly on the West Coast, chose The Carlyle for their New York City pied-à-terre. Best known perhaps as the home of Bemelmans Bar, with its whimsical murals by *Madeline* creator Ludwig Bemelmans, The Carlyle is also a cooperative that houses the two-bedroom aerie perched above Central Park that Smith—who has seen it all—calls "a great sweep of an apartment."

Occupying two-thirds of a floor high up in a tower, with unimpeded vistas to the Hudson and beyond, the apartment is far removed from the bus-clogged bustle of Madison Avenue. It is also blessed with a rare Manhattan commodity: light. "My clients wanted something ethereal and pale," Smith says, "an apartment in the clouds, literally."

Possessed of an enchanted past—The Carlyle was the New York outpost for both the Truman and Kennedy administrations—the hotel nevertheless has certain limitations common to Manhattan apartments, even grand ones. "There's this glamorous image of them from the movies," remarks the designer. "But they all have their dark zones and back halls."

This one, with its nine-foot-high ceil-

OPPOSITE: Designer Michael S. Smith chose mahogany doors for the entrance hall of a Manhattan pied-à-terre in The Carlyle to "create a sense of ceremony," he says. "The 19th-century marble pillars add classical order." Roman torso from Sotheby's. Christie's commode.

LEFT: Below a Winslow Homer watercolor in the living room, a 17th-century Persian vase, a 4th–5th-century Gandhara head, from Christie's, and a 19th-century French gilt stand with a shell rest on an early-Georgian gilt-and-marble side table. Cowtan & Tout drapery fabric.


GREAT HOUSES OF ENGLAN



Willem de Kooning's *Torso*, 1958, left, and *Nude*, 1958, are above early-Georgian side chairs in the living room. Secretary, Sotheby's; Kentshire Galleries reading chair. Marble-topped table, Mark Ransom; H. M. Luther alabaster vase. Manuel Canovas sofa fabric; Beauvais carpet. Michael Taylor Designs ivory chairs.



ings, needed an infusion of "glimmer and lightness" to make it feel like a private residence, in the words of New York architect Oscar Shamamian, whose firm, Ferguson Shamamian & Rattner, frequently collaborates with Smith. Though no structural alterations were undertaken, the apartment was stripped to its radiator caps. Traditional dark flooring was replaced with light, overscale, bleached-oak parquetry; and tall mahogany doors were added to accentuate the ceiling height.

Classical cornices now complement traditional baseboards, and sterling silver hardware adds a touch of 1930s New York luster that had been lacking. The goal, Smith says, was to "make the space complex and expansive."

The designer and clients—he is a successful businessman—know each other quite well by now. This is the third residence Smith has designed for the couple; he has also done several corporate offices for the husband. "They have a deep interest in furniture and architecture," he says of his clients. "They know what they're looking at and make it a very serious pursuit."

The reason for Smith's popularity—his clients have included Steven Spielberg and Kate Capshaw, Dustin Hoffman and the late Dawn Steel—is clear to the husband. "Michael's work isn't trite," he observes. "It's always got a little twist in it. He puts things together that don't go naturally."

A case in point is the dining alcove adjoining the living room, where a Cuban mahogany table, circa 1820, is paired with parcel-gilt, mahogany and ormolu Russian chairs. In the living room, two de Kooning ink-on-paper works flank an 18th-century padauk-and-brass secretary. "Back East, people try to make things look like they've been there for 200 years," muses the husband, a native New Yorker. "Out West you're untrammeled. Michael's rooms have a warm patina, which is terrific. But they don't try to impersonate an ancestral home."

Smith enjoys collaborating with his clients, even—or perhaps especially—creative, temperamental Hollywood types. "People get frightened of interiors, of making a mistake," he says. "When it's your house, it's hard to step out of it and be loose. My job is to make things a bit eccentric and interesting. I try to be respectful of the architecture and the taste of the owners, start with that framework and then shake things up a bit."



OPPOSITE: "The Cuban mahogany dining table doubles as a book table," says Smith. "The area is flexible. It has room for service carts and is informal because one is likely to go downstairs for dinner." A circa 1784 Henri-Pierre Danloux portrait hangs above one of four Russian chairs.



LEFT AND BELOW: A Franz Kline watercolor and Chinese teardrop and double-gourd vases are on an early-19th-century Russian commode in the master bedroom. A Pierre Jacques Volaire painting of a volcano is beside a polished-steel-and-brass canopy bed.

Working in a confined New York space—at least compared with a sprawling California Mediterranean palazzo—Smith uses substantive, important pieces of furniture to provide "a sense of architecture in shorthand." In the living room, for instance, a pair of French Neoclassical marble pillars add drama "without using up valuable square footage."

A smallish guest room is made unexpectedly exotic by the presence of a killer bed—circa 1825 northern Italian with gilt urn finials—enveloped by a lush thicket of tendrils: a wallcovering based on an 18th-century document.

Many pieces were purchased in Europe on buying trips with the clients, including a painting by Peter Lanyon procured at auction in London. "To be able to play a role in the creative process is very exciting," says the husband. "I'm not a person of leisure, so it adds a lot to the joy of travel. It's tourism with a purpose."

Smith's sleight of hand is perhaps most evident in the entrance hall, an appropriate gesture—if you can't make a grand entrance at The Carlyle, where can you? "I'm obsessed with entrance halls," the designer says. "I love them. They're the most inspiring spaces, because they're architecturally pure. They're not about function. They're about drama."

The entrance to the pied-à-terre is full of what Smith calls "trickery." A demilune table, for instance, was chosen not only for its elegance but because its shape makes it easy to move around. Sconces are set high, to make the room feel taller, and the 19th-century Venetian mirror helps to expand the space.

High above the city, the designer has combined down-to-earth wisdom and practicality with an above-the-clouds fantasy befitting this rare oasis of civility—a place devoid of voice mail, where messages for guests are still left in crisp manila envelopes quietly tucked beneath their doors. "It's easy to give somebody a look," Michael Smith says. "It's much more difficult to do something elastic and individual. I'm always interested in rooms that are expressive of the people in them. Then I like to take them away a little bit from the expected and give them a little more than what they [illegible] ask for." □



e apartment is far removed from the bustle of Madison Avenue.



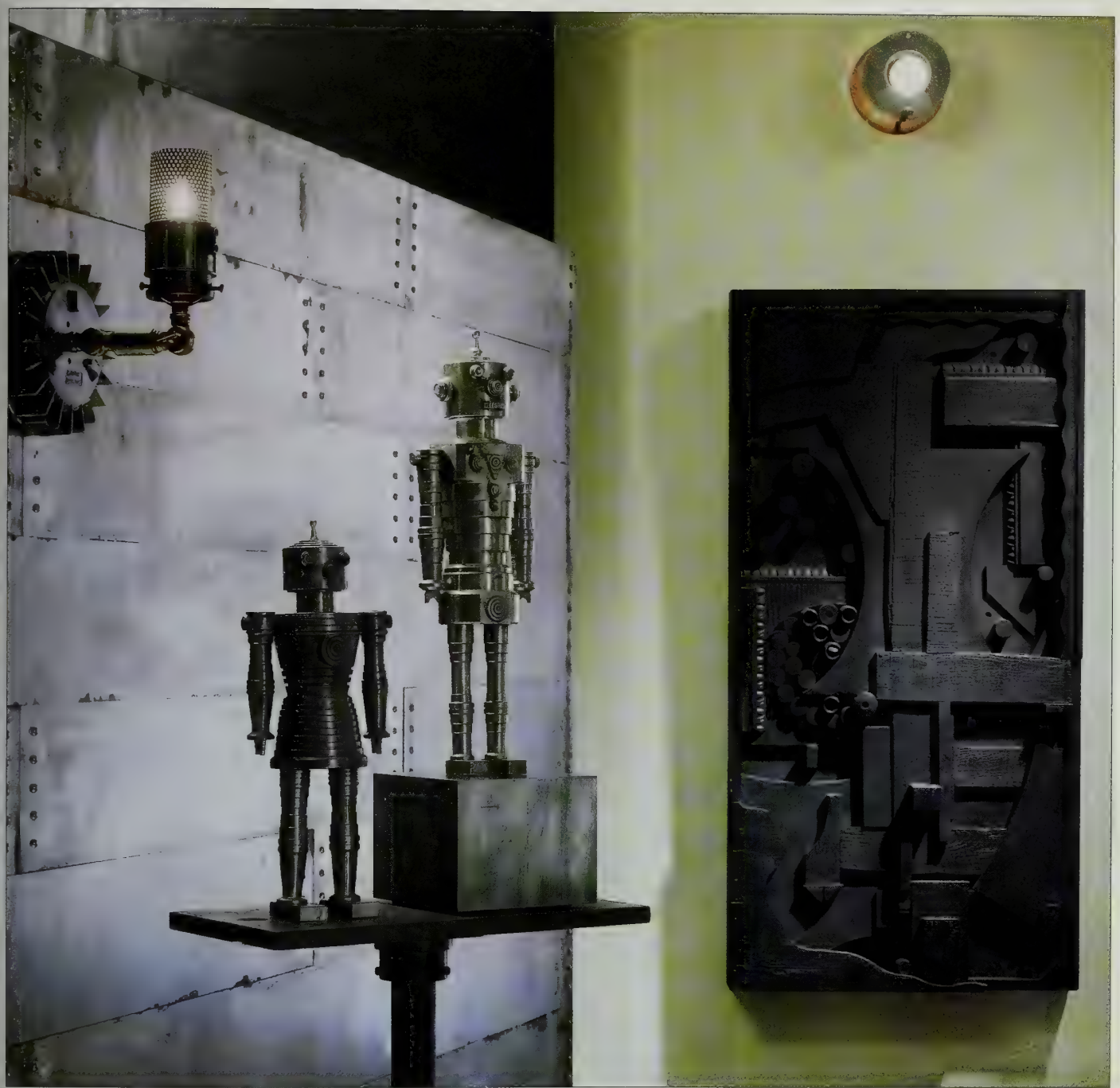
A 19th-century Italian Neoclassical parcel-gilt bed dominates the guest room, which serves as "a retreat from the brightness of the rest of the apartment," says Smith. "It intensifies the colors of the other rooms and has an old-European feeling." Wall-covering from Brunschwig & Fils.

Industrial Strength

RIVETED BY THE MACHINE AGE IN THE EAST VILLAGE

Text by Steven M. L. Aronson
Photography by Durston Saylor



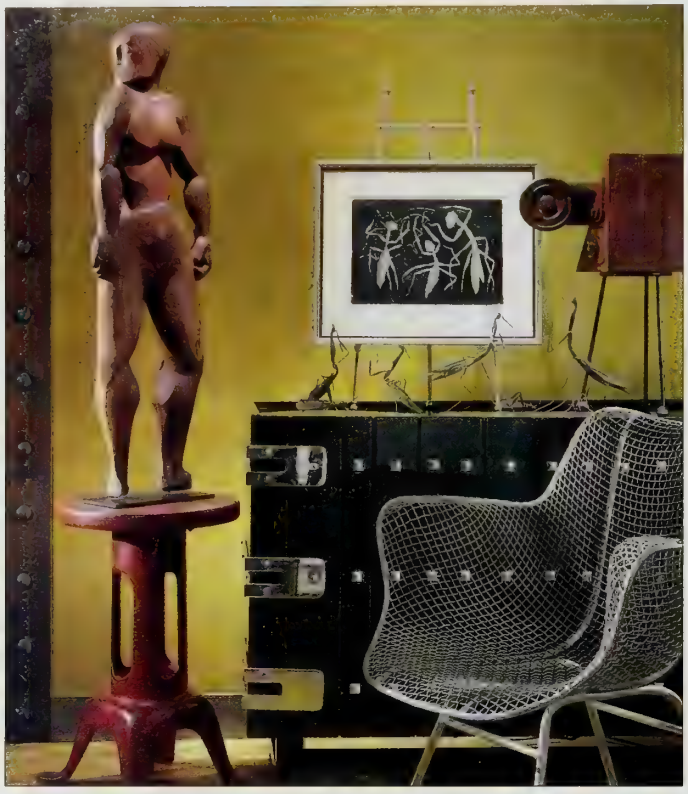


"We combined two lofts in a turn-of-the-20th-century factory in the East Village," antiques dealer Cory Margolis says of the capacious residence he created with his wife, Jacqueline. OPPOSITE: Industrial stools line up below circa 1930 nude drawings by Augustus Peck.

"Our new space is embellished with textures and materials in keeping with the periods of our collections," Margolis points out. ABOVE: "The living room's riveted steel wall looks like the side of a zeppelin." A circa 1960 Louise Nevelson panel faces a pair of circa 1950 robot sculptures.

The eminent man of letters William Maxwell once observed ever so finely of a piece of silver that it was something "in which the line of beauty lay superimposed exactly on the line of utility." This description not only recognizably applies to, but seems almost intended for, the bounty of uncommon objects dispersed about the Manhattan loft of antiques dealer Cory Margolis and his wife, Jacqueline—a loft that itself lives stringently up to Maxwell's words, what with its polished and patinated surfaces and its vigorous architectural elements.

Among the myriad examples of art and craft or, more pointedly, artistry and craftsmanship: a clump of 19th-century workbenches; a turn-of-the-last-century chopping block whose rusted steel straps are bound to have held generations of butchers' implements and which now cuts the mustard as a pedestal; a 19th-century hickory table—gnarled like a pretzel, legged like a spider—that stands on its own as a piece of organic sculpture; a 1910 polished-steel dental cabinet that the Margolises employ as a vitrine; a fragment of steel-mesh conveyor belt that they nickel-plated in order to put it to use as an area rug; a 1930s optometrist's examination chair upholstered in jade-green everlasting Naugahyde and complete with its original Warren McArthur label;





LEFT: A mustard-hued encaustic wall provides a backdrop in the living room for a lacquered buffet punctuated with nickel-studded hardware. Atop it are an abstract jewelry box and a Magas lithograph, both 1950s, and Austrian bronze insects. Set on the stand is a modernist wood figure.

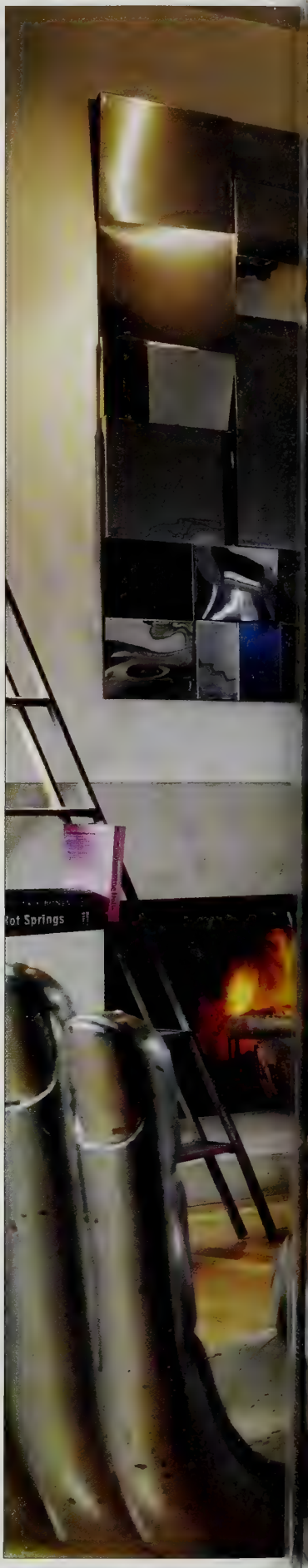
a 1950s life-size wire mannequin, poignant because it can only imply life; and a 1970s Italian lamp in the form of a construction-site crane.

An early-20th-century safe, crisscrossed with straps of steel fastened by giant rivets, looks as if it came straight out of Jules Verne's *Twenty Thousand Leagues Under the Sea* (water, incidentally, being an element in which one has every confidence it would remain airtight). The two cast-iron radiators that the Margolises purchased in the wake of ripping out the loft's ugly baseboard heating had struck them as quintessentially machine age, but then, after layers of industrial paint had been scraped off, the patent date 187[illegible] emerged. No matter: They persist in radiating the vibes of turbines fresh from the set of a Flash Gordon film, positively galvanizing the space.

Most of the lighting in the loft was fabricated in steel by the restaurant-and-night-club-lighting designer Daniel Berglund in collaboration with the couple. A haunter of metal graveyards, Berglund traditionally fashions his pieces from objects such as discarded airplane and automobile parts, drill presses, and industrial washing machines and fans. His aggressively handsome creations for the Margolises can be read as contemporary renditions of the work of the Art Déco innovator Pierre Chareau.

And talk about utilitarian beauty—practically poised for takeoff are two sleek 1940s adjustable aluminum fighter-plane chairs made for the war effort. Margolis had them stripped, polished, and then left unupholstered, with their silver-dollar-size holes exposed—"We wanted to keep them true to their industrial form," he says. Riveted to their rears are ditching instructions that after 60-odd years retain their full power to alarm: "Face chair aft and center between tracks. Pull cables from stowage and attach free ends to hooks." Some of the higher-style furniture is equally striking: The 1970s Paul

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ABOVE LEFT: The Margolises relax in the living room near five WPA oils. RIGHT: A Paul Evans sculpture is over the fireplace; next to it is *The Lovers*, a carving by Richard Kantor. Juxtaposed with the nickel-plated mesh rug is a circa 1960 silver-leafed "hand" chair by Pedro Friedberg.





A WPA oil of a derelict, haunted house overlooks the master bedroom. Reflected in the mirrored closet door is a WPA mural that Margolis believes once decorated a public building. On the ebonized-wood floor is a contemporary rug woven from vintage sweaters.

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in Providence, Lane Myer, who created the color they had in mind, then painstakingly sponged it onto the walls. The burnt-ocher result, richly textured and variegated, evokes an ancient Tuscan villa in the late-afternoon sun.

Hall transformed the ceiling beams from mere structural necessities into architectural features—they make the ceiling look coffered—by lining them with classic ogee molding painted a dark stony taupe. And a Venetian mirror provides a strong vertical line among largely horizontal planes. The finished room, with its Oriental accents, dark woods, floral fabrics and Russell family pieces —a cherry writing desk, a fret-carved sideboard, a 19th-century English clock —reflects the complex intertwining of cultures and journeys that has shaped the Gregorians' lives.

Clare Gregorian devised the main feature of the dining room as a surprise for her husband. He collects old maps ("Each time I left a place, they asked, 'What can we give you?' " he reports. "I always said a map"), and on one entire wall Myer painted a map of ancient Persia, with a star marking Tabriz. The room's stunning aubergine color offers another element of surprise. This sumptuous darkness, seen from the apartment's entrance through a sequence of gold and burnt ocher, illustrates Mandle's point about color in three-dimensional space.

The principal guest room was designed to double as Gregorian's study. Working around the owners' African mud-cloth fabrics, Mandle selected a deep obsidian, with undertones of bronze and brown, for the walls and found a charcoal-and-ivory free-form toile for the draperies. "Suddenly toile is everywhere," notes Hall, "but this one transcends the genre: It's gestural, grand—not like a little engraving." Rather than escape from the profusion of saturated color to this quiet, masculine retreat, however, Vartan Gregorian invariably works at the kitchen table.

"He's done it since 1961," Clare Gregorian sighs in mock complaint. "He can't stand to be alone. I don't know why either of us thought for a minute he'd use his own study." Is he reconciled to what she, Gayle Mandle and James Hall have wrought? "Oh yes," he says with evident delight. "I love it. It's home." □





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EXCEPTIONAL HANDWROUGHT LIGHTING



BATHED IN LIGHT

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turn the key in the lock and start living," says James Huniford. "Besides the luxury and glamour, the extraordinary thing about this apartment is the way it functions—especially for parties. Betsy and Jim entertain a lot, always simple parties with great food, beautifully presented."

A goal easily accomplished, thanks to the state-of-the-art kitchen, built to the specifications of a state-of-the-art chef—television's Emeril Lagasse, an old friend of Jim Fifield's whom he met "in New Orleans before Emeril even opened his first restaurant. Since we don't have a designated dining room," he says, "the kitchen is really an open entertainment center. We have big parties where Emeril cooks while people sit around the big steel table and watch him."

"The kitchen," Betsy Fifield concurs, "turned out particularly well. Stephen and Ford worked so hard at maximizing space and getting the building to give us

> "Since I had to consider my husband, the apartment is not as girly as I had intended. I had to tone down the pink direction."

an extra six inches here or there. They also designed the most wonderful recessed lighting throughout the entire place, all very discreet."

"At night this place is like a jewel box," marvels Jim Fifield. "Everything is lit up. Betsy and I love to grab the Spine chairs and a bottle of wine and go sit on the patio off the bathroom." Which brings us back to the couple's favorite room. "After the place was finished, I told Jim, 'As glorious as this apartment is, it would still have been a great pied-à-terre if we'd just had the bathroom and bedroom,' " says Betsy Fifield. "I would have been totally satisfied to get off the elevator into only these two rooms." She laughs. "With this kind of bathroom and bedroom, you really have everything you need." □

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ed granite that constitutes its top, is really a piece of architecture, as solid as it is exuberant. Møgensen's armless wicker dining chairs, on the other hand, are decidedly light. An early-'70s Verner Panton acrylic sphere floats—another bubble in the air—above the table and, consisting as it does of a blue reflector on top of an orange one, provides a balance of cool light and warm.

The two 1940s Prouvé compass desks in the guest room/children's room—wood-framed, with gray laminate tops and long-spanned cantilevered supports—have been placed back to back, making for both an improvised partners desk and a singular piece of sculpture. The Jacobsen black-leather armed desk chair on its wheeled four-star chrome base vibrates with industrial vigor. A three-armed adjustable Arteluce lamp arches over the epingle-and-Ultrasuede-upholstered trundle bed designed by Shelton and Mindel. The room, when its sliding panels are shut, is snug—at a calculatedly cushioned remove from the city.

The scrupulous master bedroom contains a '40s Jacques Adnet armchair and a '50s Charlotte Perriand hand-sculpted-oak bedside table. For the bed, the partners designed a headboard of natural hemp woven with black horsehair—"very hearty, very forgiving," as Mindel characterizes it. The black grid formed on the hemp by the horsehair echoes the fine lines of the engraving of the map of Paris and its environs that is decoupaged on the adjacent oak armoire, a '40s piece by Josef Frank. Richard Prince's photographic triptych *Untitled (three women with earrings)* ornaments the wall above the bed—"There's an element of sensuality to it," the client allows. Blue Holmgaard glass from the '60s, in the form of two decanters, serves to bring in a bit of liberating sky.

Shelton and Mindel completed the job in six weeks' time, pleased with their manipulations of volume and light, and trusting that the depth and richness of each of the pieces would be the informing spirit of the place. "And everyone, from the client on down, once they saw it, said they couldn't imagine it any other way," Lee Mindel reports. "It's a space that finally came into its own." □

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Evans buffet, a three-dimensional construction of panels of polished and brushed steel, smacks of some Cubist iceberg; and the 1930s Mexican black-lacquered buffet with massive nickel-plated hardware brings to mind the swank work of Tommi Parzinger.

The Margolises have managed to amass several discrete collections. Flagrantly on display are female torsos in every material conceivable—marble, bronze, terra-cotta, wood, stone, aluminum.... All of them were cast between 1890 and 1930—some bear foundry marks and are signed; others are anonymous but just as beautifully made. "It's about surface and natural form," Cory Margolis explains, adding, "We're real purists when it comes to torsos—we're only interested in from-the-neck-down; heads are a no-no." The couple's collection of bronze vases, mostly late-19th- and early-20th-century Japanese, is every bit as much about form and patina. There's also a stunning concentration of Indian clubs on hand—the kind widely used for exercise in the pre-dumbbell era. "We look for ones that are metal-clad or have great original paint," he says. "We own two pair that are so gigantic they have to have been an accessory in some circus strongman's act."

Cory Margolis has a genetic edge when it comes to collecting—he's a second-generation dealer. "My parents owned an antiques shop outside Boston and exhibited their wares at shows throughout New England," he notes. "You could say I've been in the business since I was 10, which is how old I was when my folks felt they could trust me enough to buy things for them. Can you picture this little kid running around the Brimfield Fair shopping on his own!" He hasn't missed a single Brimfield since. Moving to Manhattan after college, he immediately began capitalizing on his knowledge of 18th- and 19th-century antiques at shows and auctions, while at flea markets he made discovery after thrilling discovery of "sleeping beauties," those humble found objects that possess what can only be described as character.

At the same time, ironically, Margolis was developing a personal taste for the clean lines of midcentury-modern design. He aspired to living in an open space with a minimalist air to it [illegible] would lend itself to objects of real size and drama as opposed to what he calls—for all that he loves them—the "fussiness" of Old World antiques. These, however, he's now in a position to sell at the midtown-Manhattan store he co-owns, Mantiques, which specializes in 19th-century smalls such as walking sticks, scientific instruments, and accessories relating to drinking, gambling, smoking and sports. "It's mentioned in one of Bret Easton Ellis's novels as a place where the crazed protagonist likes to shop—well, most of our customers *are* obsessive-compulsive, though not dangerous, so far as we know," Margolis laughs.

In 1987 he bought half of a 4,000-square-foot floor of a circa 1910 factory building in the East Village, an area of which he wryly observes, "Not even gentrification could spoil it." To keep faith with the integrity of the building's origins, he decided that, rather than plaster and paint the loft's two massive structural brick columns, he would leave them exposed. There remained the problem of how to carve a bedroom out of the volume of space without compromising the general feeling of openness. In the end, he commissioned two metalsmiths to fabricate a 30-foot-long L-shaped wall of riveted cold-rolled steel that would mark off a trapezoidal bedroom conforming to the contours of the beam ceiling. The wall ended up evoking the side of a zeppelin and amounted to a piece of structural sculpture. "Industrial is my passion," he proclaims.

> Margolis aspired to living in an open space whose scale would lend itself to objects of real size and drama.

Margolis was barely ensconced in the loft when he married actress-model Carrie Leigh, Hugh Hefner's longtime number-one girlfriend, who had upped and left the signature playboy for him. "Given that Carrie was coming from the glitz and opulence of the Mansion in L.A., where she'd been the lady of the house, it was pretty amazing how quickly she became acclimated to my pared-down aesthetic—really to the point where things couldn't be minimal enough for her." Indeed: The marriage itself soon dissolved.

Exactly 10 years later, newly remarried—to Jacqueline, who worked in the fashion industry and was already heavily into pared-down—Margolis bought the other 2,000 square feet of his floor, thereby gaining a couple of baths, a second fireplace and a third brick structural support. "When we demolished the wall between the two kitchens, there it was—another column," he recounts. "It was what you'd have to call a real breakthrough—hey, we felt like Schliemann discovering the ruins of ancient Troy! The downside was that it was smack-dab in the middle of our planned dream kitchen." The couple went giddily on to incorporate the new column as the major component of that kitchen, expertly working an island around it that included counters, cabinetry and a grill.

"Our goal was to homogenize the space," says Jacqueline Margolis, "to make it all flow as one." To accomplish that would take three: a blacksmith from upstate New York, a "painted-surfaces person," and a sculptor who "works in decorative concrete." The latter replaced the loft's 14 oak windowsills with three-inch-thick slabs of poured concrete, which would come in handy as plinths for some of the Margolises' statelier objects (they prefer their sculpture elevated—be it on windowsills, tabletops, antique pedestals or industrial bases); he also embellished the poured concrete he'd used for the new kitchen floor with a border of inch-thick glass blocks set flush to produce a Wiener Werkstätte or Charles Rennie Mackintosh effect.

The blacksmith, for his part, was called upon to forge not only steel saddles for every doorway but rusted steel girders studded with rivets to flank all corners of the loft (the girders would create the illusion of exposed structural supports and thus restore some of the lost industrial tenor). Meanwhile the so-called painted-surfaces person proceeded to concoct three encaustic walls: a section, in black, of the trapezoidal bedroom, which is now reserved strictly

for guests; an expanse of light gray to the right of the loft's entrance; and, in the second of the golden-oak-floored living areas, a deep mustard spread that, thanks to its exceptional depth, doubles as a mural. "We don't put art on any of our encaustic walls because we feel it would be redundant," Jacqueline Margolis states.

The art the couple collect is mostly WPA—the issue of a Depression-era program underwritten by the federal government that put artists, among others, to work rebuilding the country's morale. A painting by Lewis Daniel that hangs to the left of one of the fireplaces features almost every sanctioned WPA element: men laboring, trucks hauling, girders hovering, skyscrapers rising and shining. In the master bedroom, where the poured-concrete walls are cushioned by ebonized-oak floors and an area rug made out of old sweaters (a wonderful crafts piece that Margolis snapped up at the world-famous flea market on 26th Street), hangs an anonymous 10-foot mural rich in images of American prosperity. "It was probably salvaged from a post office or some other municipal building, which, along with the heroic scale of the thing, really appealed to me—that it was undoubtedly viewed by hundreds of thousands of people in its day," Cory Margolis says. The couple's favorite painting hangs above their bed—an oil by an unknown artist depicting a house so decrepit it looks to be beyond haunting by any self-respecting ghost. "It was a very symbolic purchase, since we acquired it in the throes of our own no-holds-barred demolition." Pointing out that the handmade 1930s frame it's in was purchased separately, Margolis adds, "Our search for frames is as feverish as our search for pictures—we've waited as long as two years for the right period frame to come along."

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83 • Stanton Carpet. Exclusive luxury designs, from the high-styled Wilton patterns and sisals to printed carpets and area rugs. Setting the trends in floor covering. For the showroom nearest you, visit www.stantoncarpet.com or call (888) 809-2989.

84-86 • Walker Zanger. Create your own unique vision in tile and stone with our luxurious collection of handmade ceramic tile, terra cotta, stone tile and slabs, mosaics and glass. 20-page brochure, $2, circle (#84). Ceramic Tile catalog, $16, circle (#85). 110-page Stone Catalog, $16, circle (#86).

87 • WallQuest, Inc. Sandpiper Studios is a brand and design studio committed to the development of the finest designer-oriented collections at affordable prices.

88 • Woven Legends. Discover the beauty of our naturally-dyed, hand-spun wool carpets.

89 • Please send me all of the free items in this category.

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93 • Bauer International Inc. Catalog represents all products available to our wholesale dealers and provides dealers and consumers detailed information regarding finishes, dimensions and styles available.

• Bausman & Co. Color catalog available from showroom or sales representative. Call (877) 228-7626.

94 • Beacon Hill Showrooms. A tradition that designers, architects and discerning clients count on. Our reputation for quality products and superior service comes from years of experience. No literature available.

95 • Bedroom Eyes. A perfect night's sleep on the world's finest bed. Honeycomb nesting to eliminate gaps, all-natural fiber, Belgium woven damask coverings and more.

96 • Bernhardt. Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. Visit our website at www.bernhardt.com or call (800) 340-0240.

97 • Brown Jordan. The premier manufacturer of fine casual furnishings for the home since 1945. For more information, call (800) 743-4252, ext. 221.

98 • Brueton. Manufacturer of the highest quality contemporary furnishings using the finest materials; stainless leather, steel, wood and stone. www.brueton.com

99 • Charles P. Rogers Brass and Iron Beds. Original 19th- and 20th-century headboards, beds, canopy beds and daybeds available. Phone orders welcome. Please visit www.charlesprogers.com or call (800) 272-7726. Color catalog, $1.50.

100 • Classic Gallery. For a free brochure on our complete line of upholstered furniture, call (800) 211-2411.

101 • Decorative Crafts, Inc. Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy. www.decorativecrafts.com

102 • Design Centro Italia. Discover high-quality, modern Italian furnishings all carried in-stock and ready to ship. Visit our 700-page website at www.italydesign.com

103 • Edward Ferrell Ltd. Visit our showrooms in New York, Washington and Chicago. Other showroom locations in listings nationwide. Catalog, $40.

104 • Elijah Slocum. Fine handmade English furniture. Two handsome loose-leaf binders, one of tables and case-goods, one of seating, $150. Full credit of purchase price with first order.

105 • Giati Designs, Inc. Manufacturer of fine teak furniture, market umbrellas and interior/exterior textiles.

106 • Gloster Furniture. A comprehensive consumer catalog presenting the entire range of furniture, photographed both on location and within a detailed specification section.

107 • Henredon Furniture. Alfresco—a full range of vintage European styling, in tune with today's expansive architecture, drawing upon a variety of sculptural elements: stone, marble, brass and metal. Executed in hickory and prime white ash burl; finished in medium brown. $8.

108 • Henry Hall Designs. Fine outdoor furniture made primarily from teak wood, stainless steel and aluminum, ranging in design from contemporary to ergonomic to traditional. Sold to the trade.

109 • Holly Hunt. Offering 2002 Holly Hunt Collection catalogs featuring Holly Hunt Collection furniture and lighting, available to the trade only. For more information, visit www.hollyhunt.com or call (312) 329-5999. $65.

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115 • National Upholstering Company. Manufacturing fine upholstered furniture since 1918. We use the finest materials available and our products routinely become family heirlooms. Please visit our website at www.nationalupholstering.com

116 • Naurelle Furniture and Lighting. Two showrooms located at the Pacific Design Center. A magnificent collection of European furniture, lighting and accessories.

117 • Pearson Furniture. Color brochure features best-selling styles with information on top-quality construction details of Pearson custom-ordered upholstered furniture. $1.

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119 • Poliform USA, Inc. Italy's leading manufacturer of high-end wardrobe systems, wall units, beds and kitchens since 1942. Visit www.poliformusa.com or call (888) POLIFORM. $10.

120 • Poltrona Frau. A leading firm in the production of upholstered furniture since 1912. Collections combine taste and superior quality, and range from purely historical and timeless pieces to contemporary ones created by internationally-known designers.

121 • Quatrain. A high-style collection developed under the direction of Craig Wright that preserves models of historic significance and introduces unique, sculptural pieces adapted for the requirements of current design. $100.

122 • Reed Bros., Inc. Catalog shows hand-carved indoor/outdoor furniture and accessories for luxury homes, hotels, restaurants and resorts. Custom wood carving is our specialty. $20.

123 • Roche-Bobois USA. An exclusive collection of innovative and elegant European home furnishings, presented in two distinct catalogs; one featuring our Contemporary collection, the second our new Les Voyages collection. For the store nearest you, call (800) 972-8375. $15.

124 • Stickley Furniture. The Williamsburg Reserve Collection is the result of an exclusive licensing agreement with the Colonial Williamsburg Foundation. Historic reissues and adaptations for bedroom, dining room and occasional use. $5.

125 • Summer Hill Ltd. A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Designs created by Rela Gleason. $55.

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126 • Summit Furniture, Inc. Offering a complete range of elegantly crafted and beautifully designed teak furniture for use both indoors and out

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128 • Ted Boerner Inc. A San Francisco-based design studio offering innovative and original furnishings. Encompassing a full range of made-to-order products from upholstery, casegoods and beds to tables, textiles and accessories. On view in 11 showrooms nationwide.

129 • Weatherend Estate Furniture. Offering a collection of heirloom-quality outdoor furniture. Each piece is hand-crafted from teak or mahogany using yacht-building techniques for superior strength and durability.

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134 • Omega. For over 150 years, Omega has built an unmatched reputation for precision and leading-edge technology. Omega records significant moments in time on the wrists of the world's most outstanding personalities.

135 • Roberto Coin. Exquisite creations in varied colors of gold, mother-of-pearl and precious gems that have innovated the jewelry field. Call (800) 853-5958. No literature available.

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137 • Ann Sacks. Tile and stone catalog featuring over 160 pages of stone, glass, ceramic and metal tile offerings from classic to contemporary that can be used to create imaginative, unforgettable spaces. $25.

138 • bulthaup. The essential bulthaup book will tell you all you need to know about furnishing your kitchen as the center of home life. $24.

139 • Cooper-Pacific Kitchens. Literature package on our product lines available. $25.

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141 • Downsview Kitchens. Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send $15 for a 96-page color brochure or pick up a copy at your nearest Downsview showroom. Call (905) 677-9354.

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151 • Poggenpohl U.S., Inc. World-renowned European kitchen and bath cabinet manufacturer known for contemporary to traditional style cabinets with fronts in solid wood, veneers, lacquers, laminates, aluminum and stainless steel. $18.

152 • Rocky Mountain Hardware. Handcrafted, solid bronze architectural hardware: doors, windows, cabinets, kitchen, bath and accessories and specialty, custom work.

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158 • Sonoma Tilemakers. Two separate catalogs available for our Sonoma Reserve (stone) and Star Tile Collections. Each is a 16-page color catalog featuring products and installations. $8.

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162 • Viking Range Corp. Offering a complete line of ultra-premium kitchen equipment, including cooking, ventilation, refrigeration and cleanup products as well as outdoor products. Visit www.vikingrange.com or call (888) 845-4641.

163 • William Ohs, Inc. Exquisite handcrafted kitchens that transport the spirit and charm of traditional Europe and times-past America into today's modern, premium kitchens. $8.

164 • Wolf Appliances. A premium brand of kitchen appliances with built-in ovens, cook tops, ranges, ventilation and outdoor grills. To fuel your passion for cooking, contact Wolf at www.wolfappliance.com

165 • Wood-Mode. Color pamphlet shows a sampling of designs and describes the exclusive finishing process that enhances the beauty and durability of Wood-Mode cabinetry. It includes an offer for a free Designer Literature Collection. Visit our website at www.wood-mode.com or call (800) 635-7500.

166 • Please send me all of the free items in this category.

167 • 2nd Avenue Design. Manufacturer of handcrafted decorative iron lighting, furniture and accessories distributed throughout the world. www.2ndave.com

168 • Arroyo Craftsman. Arts and Crafts lighting. Interior, exterior and landscape lighting in multiple sizes, finishes and art-glass options. $15.

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175 • Studio Steel. Creates handmade wrought iron chandeliers, sconces and lanterns using century-old techniques. New catalog features an exceptional selection of classic reproductions and original designs. $2.

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"When pieces with clarity and rigor are mixed with those of a lyrical richness, each makes the other more resonant."

But no one piece is allowed to claim a starring role. The house as a whole remains center stage. The living room's Harris-designed travertine mantel, as well as its low-slung French '30s-style armchairs, is slightly underscale—effectively raising the ceiling and expanding the space. Fabrics are uniformly muted, yet each choice, from the moss-green mohair of the library sofa to the beige bouclé of the living room chairs, provides visual complexity. "Each of these textural materials has at least three different hues—the pure color, its sunlit color and the shadow color," Rees-Roberts explains. "They change even as you look at them." So does the matte gray green of the window grids, a chameleon-like effect painstakingly achieved with steel wool and elbow grease. The color emphasizes the grids' industrial-design origins and establishes the house's cool, metallic palette, with brushed-nickel plating for chandeliers and sconces and an antique-silver tone for the hand-finished doorknobs and drawer pulls.

Meanwhile, technology was not forgotten. Connections to Berendt's main computer can be accessed from a half-dozen locations in the house, enabling him to catch inspiration on the wing or just have a change of scenery while at work. A third-floor office is his permanent working venue, however—furnished with a custom desk and cabinets surmounted by a running shelf that supports a collection of prints and photographs. Down the hall, in the serene, taupe-walled master bedroom, recessed and mullioned windows—an adaptive version of those below—overlook the garden. One flight up, an exercise room and guest room provide the rest of the spaces that life requires, and just above, the glass penthouse and terraces beckon.

All of Manhattan is only a few steps outside, but its crowded bustle seems miles away. Out in the garden, tree branches sway in the breeze that wafts the soothing splash of the fountain over the rhythmic clicking cadence of a writer's workday. The entire house exudes a sense of comfort, well-being and calm. It's a pretty good combination for New York—or anywhere. □

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Fine Furniture Hunt

Holly Hunt's second New York showroom has opened in midtown Manhattan. Soaring sky-lit ceilings, a full coffee-and-drink bar and lounge and glass-enclosed stairs are among the features of this sensational space, which is as exciting as the home furnishings collections found in it.

Lines represented include Christian Liaigre at Holly Hunt and the newest addition to her collection, John Hutton for Holly Hunt. Hunt's original showroom in the D&D Building will remain a force as well. **Holly Hunt, 150 E. 58th Street, New York City, (212) 891-2500.**

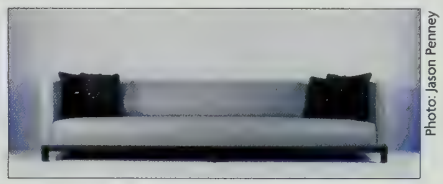


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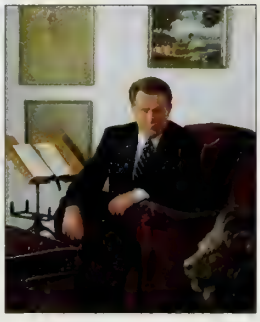
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COVER: Actor Martin Sheen in the study of the Santa Monica pied-à-terre he shares with his wife, Janet. Interior design by Barbara O'Kun. Portrait by Jim McHugh. See page 188. ABOVE RIGHT: A guest room in El Convento, a hotel in San Juan, Puerto Rico. Architecture and interior design by Jorge Rosselló & Associates. Photography by Durston Saylor. See page 178.

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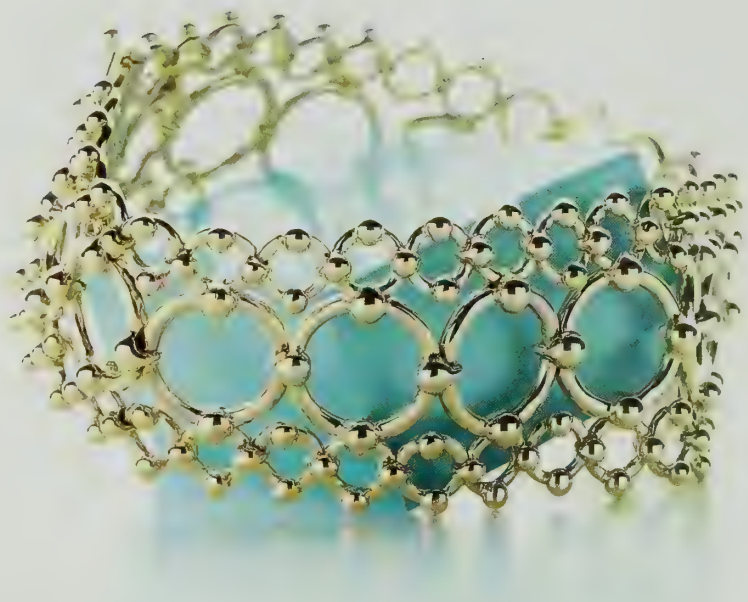


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The pool terrace of a 1963 Beverly Hills residence that overlooks Los Angeles. Architecture by Marmol Radziner + Associates. Interior design by Carole Katleman. See page 232.

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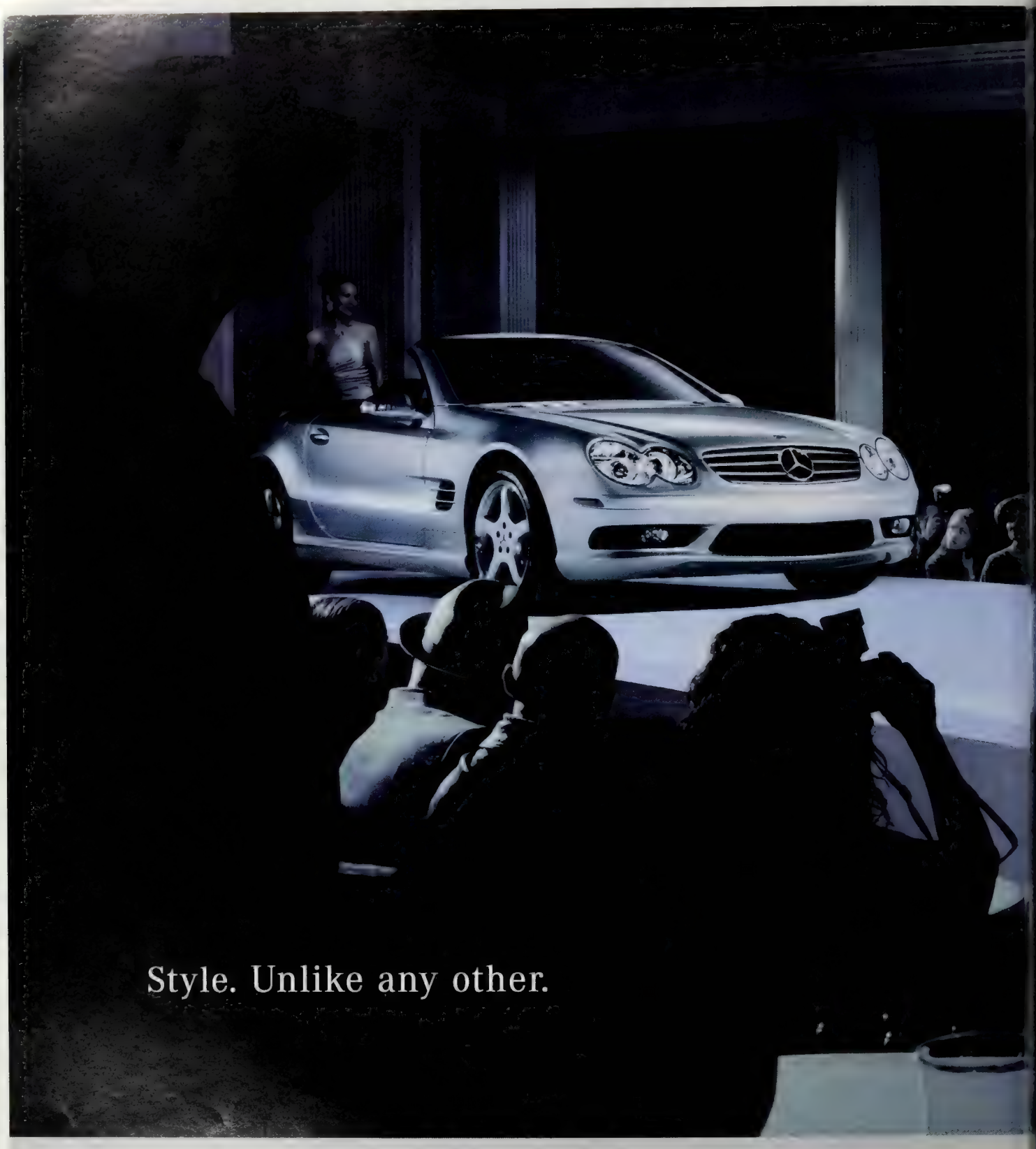
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A circa 1930 dressing table from the maharaja of Indore's Bauhaus-era palace. See page 103.

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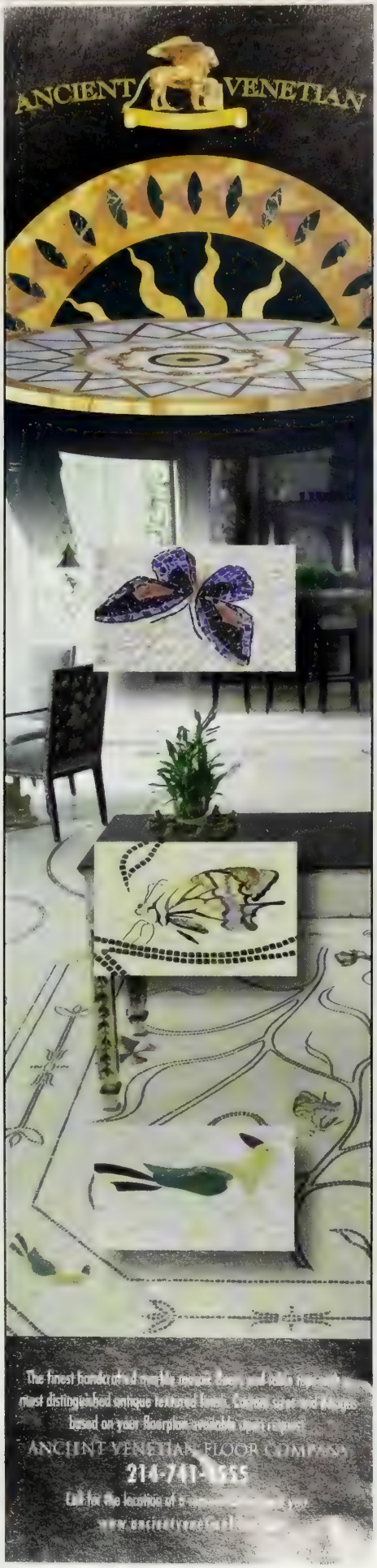
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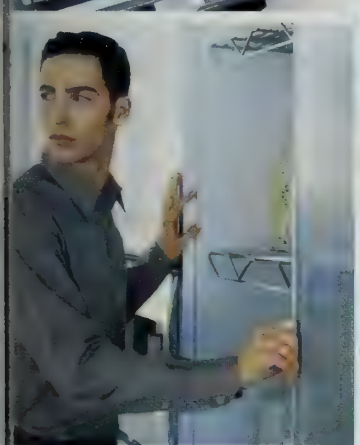
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I had known about William I. Koch the sailor, but I had not known about William Koch the connoisseur ("An Ocean of Art," March 2002). The house has the look and feel of a place that was built in a different era. The elegant structure and tasteful and exquisite furnishings, along with Mr. Koch's substantial art collection, are an impressive combination—a rarity in these modern times.

JOHN MURRAY
COLUMBUS, OHIO

GEORGIA O'KEEFFE

What a pleasure it was to see Georgia O'Keeffe's New Mexico house ("Historic Houses: Georgia O'Keeffe's Ghost Ranch," March). Like her art, her home is natural—never dull or cold. Her "interior spirit" was delightfully displayed. Thanks for sharing it!

MAURA TIERNEY
WISE, VIRGINIA

CHINTZLESS IN ENGLAND

The article on the renovation and restoration of Wentworth Park ("Natural Habitat," March) was striking. I have never seen a country house with such light in all of England. It really brightens the atmosphere of the house—and it was all done without chintz. Amazing!

MEGAN THOMAS
BALTIMORE, MARYLAND

FROM THE INSIDE

It was wonderful to get a glimpse of the apartment that Jillian Sackler shared with her late husband, Arthur Sackler ("With All Due Respect"). The variety of beautifully restored period rooms, like the main drawing room, is a reminder that the preservation of historic interiors is as important as maintaining the exterior of a building.

HARRY SMITH
NEW YORK, NEW YORK

GREG JORDAN

Greg Jordan's use of color in the Colonial Revival–style house was magnificent ("Instant Inspiration," March). Each room was stunningly different from the others, yet all together, they made a cohesive whole.

MARY L. WELLS
BATON ROUGE, LOUISIANA

21ST-CENTURY BUILDERS

I was thrilled by the stories in the March issue that discussed the use of ultramodern materials in the design of houses. The planned use of molded fiberglass in "Architecture: Futuristic Frontier" allowed the architects to conceptualize a fantastic vision that can actually be realized. In "Houston to La Jolla," a house built from resin-concrete-coated foam was a design for this century. I hope to see more stories in *Architectural Digest* that showcase such imagination, foresight and cutting-edge technology.

BARRY WATERS
NEW YORK, NEW YORK

BLOWN AWAY

High drama indeed! I just had to write and let you know how much I enjoyed seeing the Carleton Varney project in your Before & After issue (February 2002). The Manhattan apartment blew me away, with its great complexity of colors and patterns—especially in the wife's study and the master bedroom. Keep it up, Carleton.

JUDY MILLER
PORTLAND, OREGON

STEPHEN SHADLEY

I truly enjoy every issue of your magazine and look forward to receiving it each month. I especially want to compliment Stephen Shadley's work in the February issue ("Ruhlmann Redux"). Mr. Shadley certainly shows his experience in the use of understated and refined details for the New York apartment. I appreciate the warm colors and textures that he chose for the furniture, fabrics and wallcoverings. The glamour of the '20s and '30s works wonderfully in the space, and he definitely achieved his objective of keeping the apartment true to the building while making it classier and giving it a better layout.

MARGARET WANG
PLANO, TEXAS

The editors invite your comments, suggestions and criticisms.
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MEMO TO DEALERS

Scene: The Winter Antiques Show, Manhattan. ***Place:*** The booth of a major antiques dealer. ***Cast:*** The Important Antiques Dealer on the telephone and The Inadvertent Eavesdropper. ***Dialogue:*** *Antiques Dealer:* "I did understand. You told me your house will be in *Architectural Digest*. No matter, we can't give you the kind of discount you're requesting. You won't buy the desk without one? Fine. If you change your mind, let me know. And congratulations on your new film." The dealer looked at the eavesdropper, shrugged and spoke through clenched teeth: "Movie star." When we heard about this exchange, it was disheartening. Sometimes people tell other people their home will be featured in *AD*. Sometimes it's true. Sometimes it's not. Sometimes, hoping for a discount, they tell dealers the same thing. First, even if we're going to publish a certain residence, that shouldn't entitle anyone to a special discount. Second, dealers have no way of knowing if they will get editorial credit. Only the editors make that decision. Third, contact us if there are any questions. We want to be sure no one is using the magazine to gain unwarranted favors. A major collector visited the booth of The Important Antiques Dealer shortly after his call from The Movie Star and bought the coveted desk—without asking for a discount.

***Paige Rense**, Editor-in-Chief*



STEPHEN CALLOWAY ("Historic Design: The Fabled Manik Bagh," page 103) is an associate curator at London's Victoria and Albert Museum, where he has organized a number of exhibitions, including the 1998 "Aubrey Beardsley Centenary." He is the author of *Twentieth-Century Decoration*, *Baroque Baroque: The Culture of Excess* and *Aubrey Beardsley*.

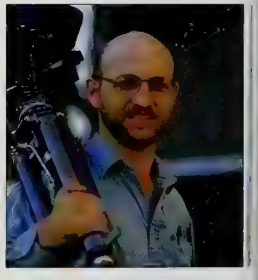


CHRISTOPHER PETKANAS ("Louisiana Purchase," page 238), a former contributor to the *International Herald Tribune* and a special correspondent for *Travel & Leisure*, is the author of *At Home in France: Eating and Entertaining with the French* and *Parish-Hadley: Fifty Years of American Decorating*. He divides his time between New York City and Provence.

DAVID KEEPS ("Renaissance Hollywood," page 174), a contributing editor to *Us Weekly*, is the coauthor of *All American: A Tommy Hilfiger Style Book*. He has written about design and architecture for *The New York Times Magazine*, *Los Angeles* and *GQ*, and his byline appears regularly in *Rolling Stone*, *Sports Illustrated* and *Marie Claire*.



ERHARD PFEIFFER ("Renaissance Hollywood," page 174; "The Fullerton," page 182; "Above and Beyond," page 196; "Back to the Basics," page 232) is an *Architectural Digest* contributing photographer. His images have appeared in the Architecture + Design guides to Los Angeles and New York, as well as in *House Design by Raye Kappe* and *House Design by Edward R. Niles*.





JAMAICA KINCAID (Guest Speaker, page 74) is a novelist and a writer of short stories and nonfiction. Among her many books are *Talk Stories*, *The Autobiography of My Mother* and *My Brother*, which won the 2000 Prix Femina Etranger award. Her latest book, *My Garden*, is being published in May by Farrar, Straus & Giroux. She teaches at Harvard.



NEIL SHEEHAN ("Taking the High Road," page 212) is an author and journalist who spent three years as a war correspondent in Vietnam for United Press International and *The New York Times*. His book on the war, *A Bright Shining Lie: John Paul Vann and America in Vietnam*, won the Pulitzer Prize in nonfiction and the National Book Award.



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AMERICA THE BEAUTIFUL







David Teague's New Jersey shop, **America Antiques and Design**, is, he says, a "melting pot" of periods and cultures. "I like to blend various elements for an interesting aesthetic." Not long ago Teague acquired a large collection of antique European clockfaces from a private museum in Germany's Black Forest that has caught the eye of **Thomas Britt** (above, with design associate Valentino Samsonadze, right, and a Bavarian hammered-copper clockface).

"They become graphic objects," Britt says, "and they make a big statement." Teague's inventory of furniture ranges from 18th-century French and Italian pieces to South American antiques to 1960s designs. He also carries a line of original furniture, including a zinc-and-bronze table with an iron base (above).

America Antiques and Design
5 S. Main St.
Lambertville, NJ 08530
609/397-6966
www.americadesigns.com

ELEGANT IRON ON LONG ISLAND

"I call on Fran whenever a project requires elegant metalwork with meticulous attention to detail and craft," **Jeffrey Bilhuber** says of **Fran Taubman**, whose pieces can be found at **Pritam & Eames**, in East Hampton, New York. "She's created intricate chandeliers, balustrades, sconces and other custom pieces for my clients, who love her work." Taubman's collection, which includes the Vine console table (right), consists of original designs in forged steel. "My pieces are fabricated, not cast," she says, "so each piece is different."



Pritam & Eames
29 Race Ln.
East Hampton, NY 11937
631/324-7111

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Di MODOLO

MILANO



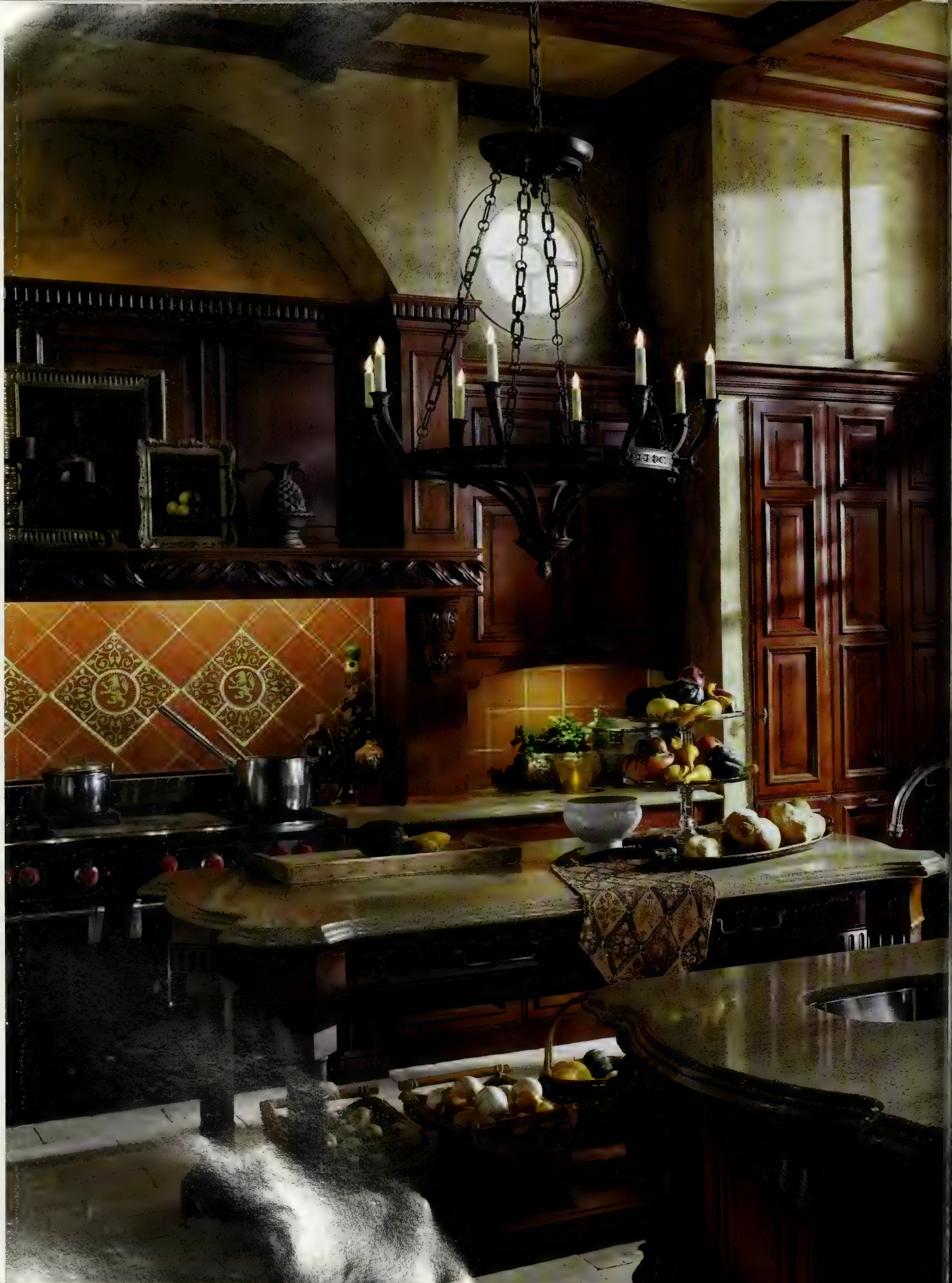
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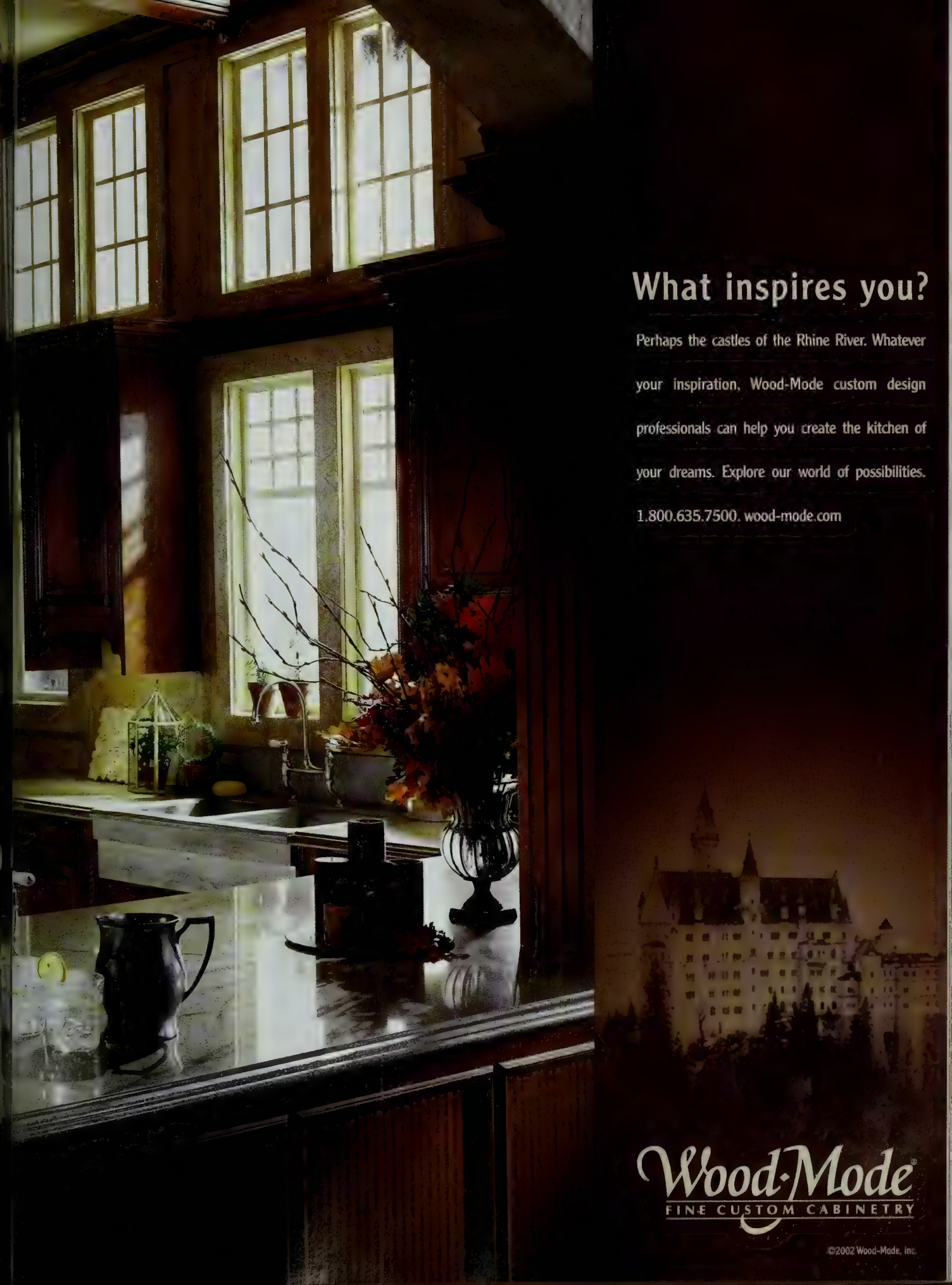
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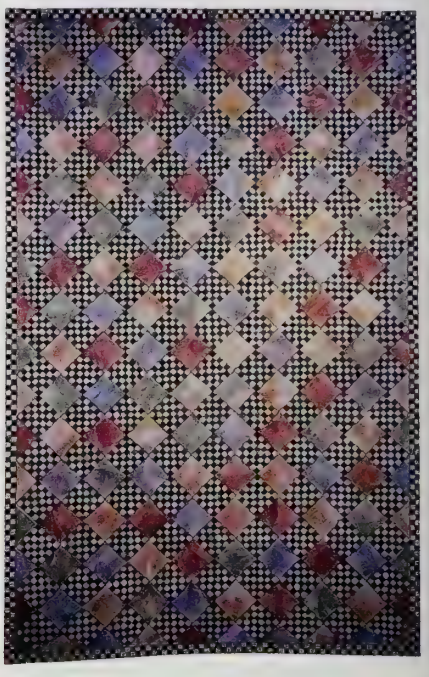
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DESIGNERS *at* LARGE





A SOURCE OF ARTISTIC INSPIRATION

When **Samuel Botero** met rug specialist Liora Manné 12 years ago, he knew he'd found a valuable source. "Her work was so different from anything I'd seen," he recalls. "There was a certain transparency to it, like doing watercolors with fabrics. And all those rolls of material in different shades! I was so excited, I got goose bumps." Manné's company, **Lamontage**, which is based in New York, does custom and original designs, employing a process she developed that interlocks layers of felt with barbed needles in order to produce a painterly effect. Botero (above, at the workshop) recently commissioned a runner with a pattern of stylized cobblestones. In addition to rugs (above right), Manné, who was born in Jerusalem and studied textile design in North Carolina before moving to New York, has a colorful line of upholstery fabrics and lampshades, which she displays at her Manhattan showroom.

Lamontage
210 11th Ave.
New York, NY 10001
212/989-2732



MODERN MAVERICK

"I don't think I'd have a furniture shop if I didn't design my own pieces," says William Emmerson, who looks to Donald Judd and Mies van der Rohe for inspiration. "It wouldn't hold the same interest—this gallery is an outlet for me." Emmerson's Los Angeles space, **Emmerson Troop** (left), a favorite destination for New York–based **Charles Allem**, also offers objects, lighting (right) and some vintage designs.

Emmerson Troop
8111 Beverly Blvd.
Los Angeles, CA 90048
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Vision of Katherine Ellis, U.S. Trust Portfolio Manager

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EUROPEAN INFLUENCE IN LOS ANGELES





Far right, K. C. McCook, left, and his partner, Bill Lane, at The Fainting Couch

She has a little bit of everything," **K. C. McCook**, of Lane-McCook and Associates, says of shop owner Claudia Benvenuto. "Her reproductions in particular are wonderful interpretations of European antiques." Benvenuto's Los Angeles space, **The Fainting Couch**, houses her offbeat selection of furniture, lighting and objects, which ranges from 17th-century Chinese accessories to a reproduction French Art Déco light fixture to a bamboo low table that she found at a Paris flea market.

"My family's Italian, but I grew up in Uruguay," Benvenuto says. "My taste is definitely European, though—I love antique English teapots and Victorian crystal." McCook and his partner, Bill Lane, recently purchased a "very stylish and comfortable" Regency-style caned armchair and a Queen Anne–style bench.

"These pieces are simple—they weren't done with such a purist approach," McCook says, "so they could easily be used in a clean, transitional environment or incorporated into a more classic atmosphere. She has a very well rounded selection."

The Fainting Couch
7401 & 7405 Beverly Blvd.
Los Angeles, CA 90036
323/930-0106



GEORGETOWN REVIVAL

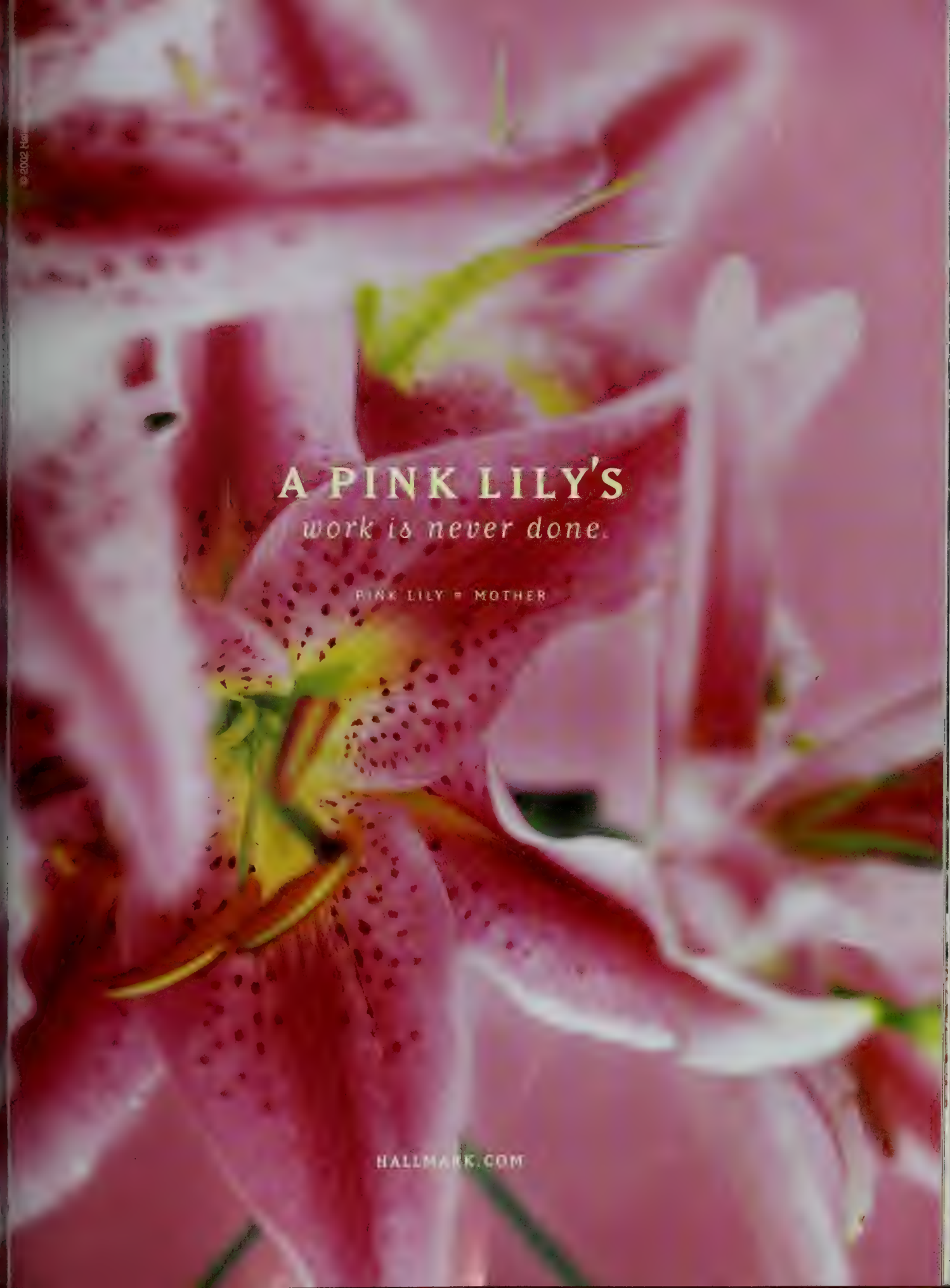
I'm obsessed with having things that are different," says Andrew Leddy, whose unusual Georgetown shop, **Andrew Leddy & Co.** (left), has become a top source for **José Solís Betancourt**, who is also based in Washington, D.C. Leddy started out specializing in antique frames and has since filled his space with everything from moldings and mirrors to modern furniture. He says, "I love items that have great visual weight—items that aren't very large at all but can sustain an entire wall."

Andrew Leddy & Co.
1639 Wisconsin Ave. N.W.
Washington, DC 20007
202/638-5394

Below, a 15-inch-tall 16th-century frame at Andrew Leddy & Co.



continued on page 46


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A LEGENDARY SALE FOR SOTHEBY'S





After New York designer **Greg Jordan** was asked by **Sotheby's** to participate in its "By Design" auction, he "became impressed by the spirit with which they were putting the collection together," he says. "They chose pieces from my inventory with great care. I felt my style was going to be represented as part of a whole that included significant members of the design world, going back to **Elsie de Wolfe**." Held in New York on May 18, the sale is offering pieces from the private collections of over 50 leading designers from both the past—**Syrie Maugham** and **Billy Baldwin**—and present—**Craig Wright**, **Sally Sirkin Lewis** and **Naomi Leff**.

Among these designers' furnishings—which, according to Sotheby's, are increasingly popular—is an Italian Rococo Revival console table (above), circa 1840, from **Axel Vervoordt**. Other highlights include a Victorian cabinet owned by **Albert Hadley**, Jordan's red tole chandeliers, **Alberto Pinto**'s herringbone-patterned side table by Paris furniture makers R&Y Augousti, **Juan Montoya**'s upholstered armchairs and Lewis's Art Déco screen (above). A new line of reproduction Mannerist furniture created by San Francisco designer **Ann Getty** is also making an appearance, including the Venus chair (below).

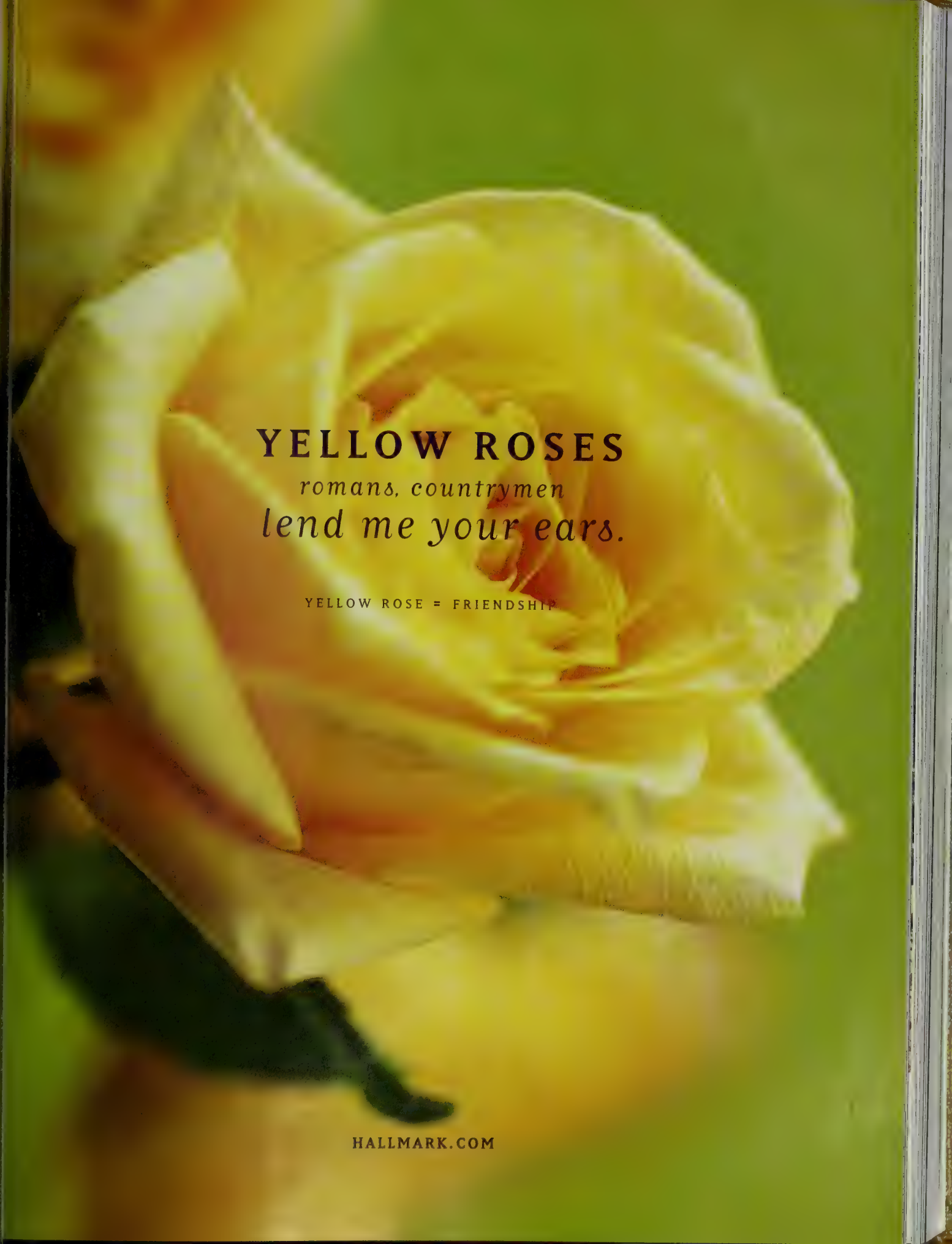
Sotheby's New York
1334 York Ave.
New York, NY 10021
212/606-7000



A pair of red-lacquered side cabinets attributed to the House of Jansen at Sotheby's



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YELLOW ROSES
romans, countrymen
lend me your ears.
YELLOW ROSE = FRIENDSHIP
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DESIGNERS *at* LARGE



A DELICATE EAST SIDE TRADITION

Over 60 years ago New York's **Seidenberg** began making a name for itself selling antique porcelain and silver. Today a number of clients, among them **John Barman** (above, at the shop), appreciate its large stock of 18th- through early-20th-century decorative objects, including crystal, porcelain and lighting.

"They've always been a great source," Barman says. "Everything is beautifully displayed, and the selection is wonderful—not just because of its quantity but also because of its quality." Owner Jack Seidenberg, whose father founded the busines[illegible] closely with designers to find the right piece for the righ[illegible]

"They're teaching you as much as you're teaching them," Seidenberg says. "You get a sense of aesthetics through your clients." Barman recently acquired a pair of lamps made



with Ming roof tiles, which, according to Seidenberg, have "beautiful" bases. "When I found them, they were already mounted as lamps," Seidenberg says. "I don't mount things here because designers usually [illegible] their own ideas of what [illegible] to do with a piece."

New
212/26

CANADIAN CLASSICS



Designers are understandably picky when it comes to furniture. Luckily, if they can't find it, they can make it—and Toronto-based **Katherine Newman** and her partner, architect **Peter Cebulak**, have done just that. **The Lōna Collection**, which balances Newman's traditional sensibility with Cebulak's penchant for contemporary style, draws on influences as varied as classic Greek design and French pieces from the 1940s.

"The line is a result of our own search for furniture," Newman says, "which became increasingly restricted as the scope and volume of our projects developed." **Richard Landry** and **Robert A. M. Stern** are fans of the collection, which includes the Double Origin bench (below), a mahogany-framed Ahab mirror with oxidized-silver-leafed glass and a carved cane headboard. Newman and Cebulak are currently working on a cylindrical side table inspired by Piet Mondrian.

From The Lōna Collection, the Rondo ottoman, below, and the Hugo bench, above



Lōna Design
144 Davenport Rd.
Toronto, Ontario M5R 1J2
416/961-5675



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SUNFLOWER = RESPECT



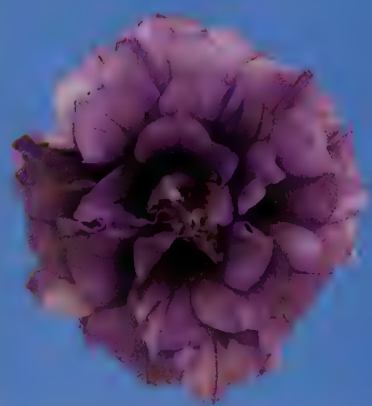
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DESIGNERS *at* LARGE

PROVINCIAL TASTE IN SAN FRANCISCO

Interior designer Kendall Wilkinson's buying trips to France were so popular with her clients that she decided to make antiques hunting a full-time job. Her new San Francisco shop, **Patina Atelier Antiques** (right), is home to the 18th- and 19th-century furniture and objects that she has acquired primarily in the south of France.

"She's concentrating on staying very French," says client and longtime friend **Suzanne Tucker**, who is also based in San Francisco. "But it's not salon French—it's approachable French." Tucker is particularly fond of Wilkinson's large-scale armoires. She recently bought a Louis XIV piece—one of her favorites, she says—which she placed in a Marin County residence. "Armoires are quite massive, so they tend to be the focal point of a room," she explains. "But it all depends on how a piece is used." Wilkinson can customize her armoires for extra storage space. She does some restoration; however, she never strips or refinishes.

"I'll only wax something to bring up the patina," she says. "If I can salvage the upholstery, I will, but most of the time I can't, so I try to find fabric that's appropriate for the piece." For instance, Wilkinson came across a set of "Spanish-influenced" dining chairs in a town near the Pyrenees and had them covered in a rich velvet.

Patina Atelier Antiques
3364 Sacramento St.
San Francisco, CA 94118
415/409-2299





Right, Spanish-influenced dining chairs at Patina Atelier Antiques

A COLORFUL FORAY INTO RUGS

Long known for his lively clothing designs, Paul Smith has turned his attention to floor-coverings, creating a new collection for **The Rug Company**, based in London. The line currently has four carpets, which are



hand-knotted from raw Tibetan wool brought into Nepal, where it is hand-spun and then woven into carpets. The rugs, including *Swirl* (above), feature Smith's signature stripes and can be custom-made in any size. The Rug Company has a number of other collections, by such designers as **Nicholas Haslam**, **Nina Campbell**, **Emily Todhunter** and **Michael Reeves**.

The Rug Company
124 Holland Park Ave.
London W11 4UE
44-20-7792-3245



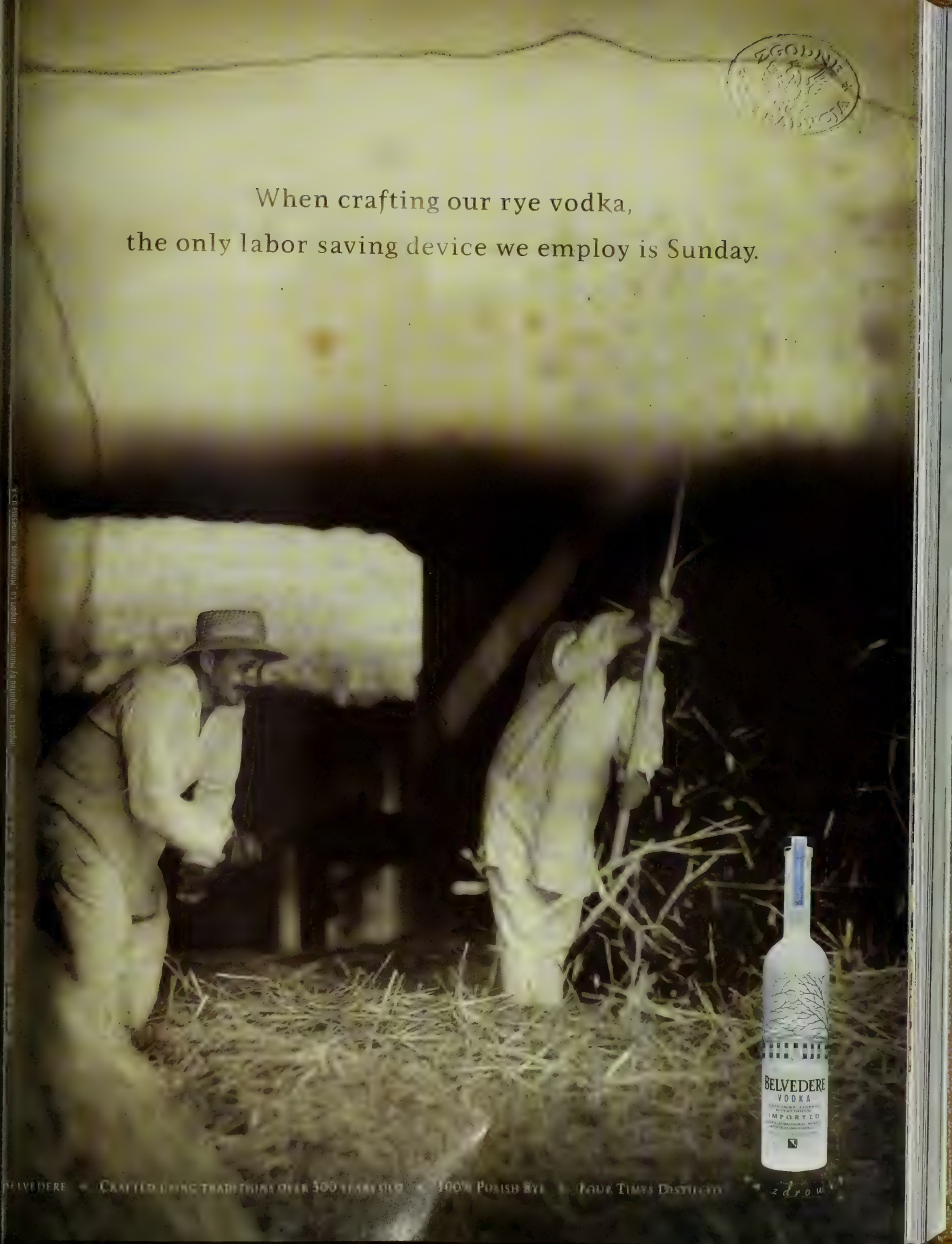
CALIFORNIA'S EUROPEAN ADDITION

Antiques gallery **Therien & Co.**, which has locations in Los Angeles and San Francisco, has become a top source for its fine 17th-, 18th- and early-19th-century Continental furniture. **Therien Atelier**, a division of Therien & Co., has just introduced a new item in its line of reproductions. The Deauville cocktail table (left) is available through both galleries and was designed after a Louis XV *pliant*, or folding bench, that was purchased in France. The lacquered top's design is based on the chinoiserie pattern of the original piece.

Therien & Co.
716 N. La Cienega Blvd.
Los Angeles, CA 90069
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continued on page 54

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DESIGNERS *at* LARGE

OFF THE BEATEN PATH





A group of French and Italian antiques, above, at Paris's Zerline

Patrick and I share a passion for Neoclassical furniture," says Los Angeles designer **Tim Corrigan**. "I've never walked into his shop without buying something." **Zerline**, located in Paris, has a large inventory of 18th- and 19th-century furniture and objects from France and Italy. Owner Patrick Vassier "has an amazing eye for classic things with a twist," Corrigan says. "He strives to find pieces that are unusual for their period." Corrigan recently purchased some "incredible" faux-coral branches from the 19th century. "Antiques dealers buy based on their own taste," explains Corrigan, "which doesn't always sit well with the general public. But Patrick manages to be daring and unique while appealing to a broad clientele."

Zerline
142 rue des Rosiers
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continued on page 59


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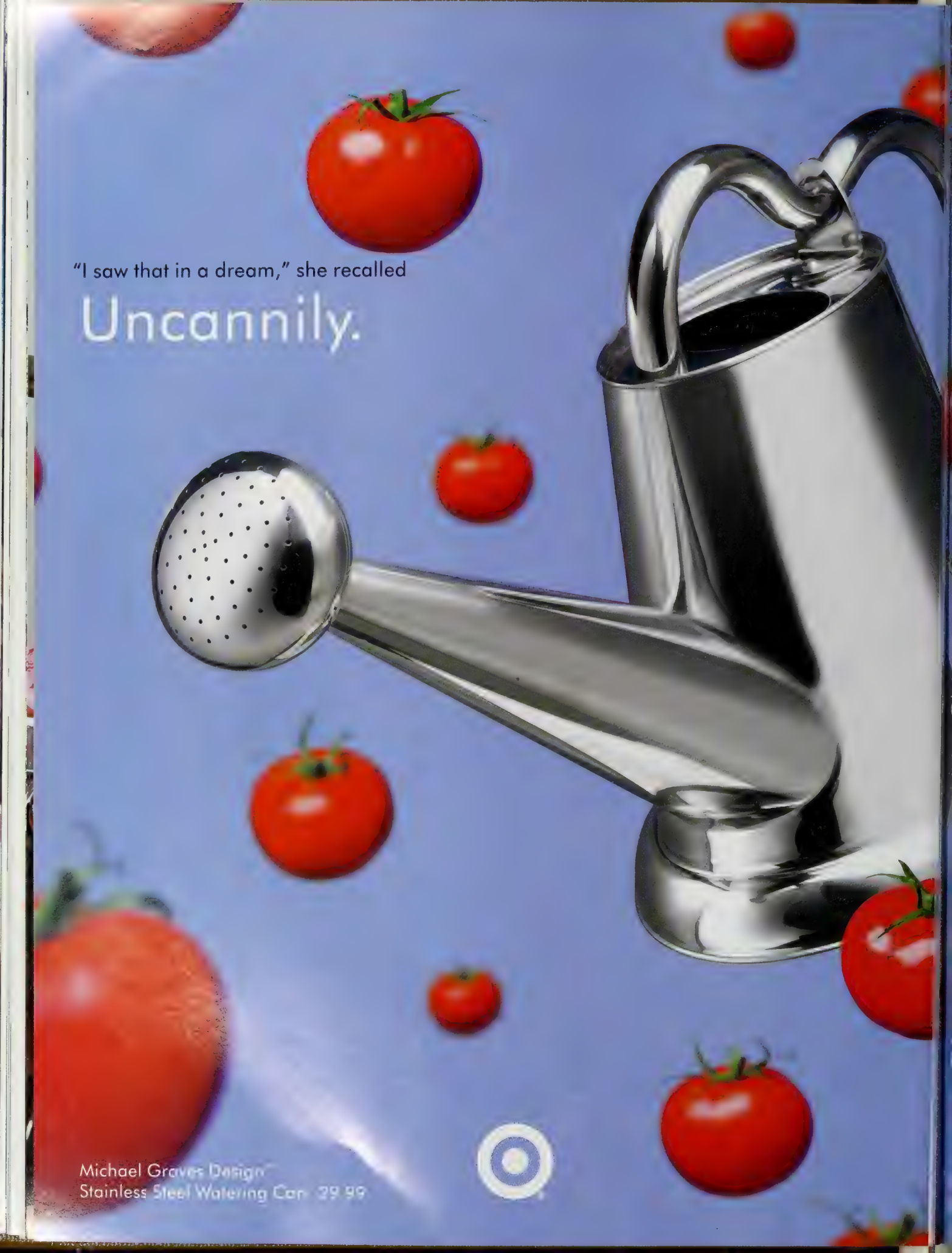


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DESIGNERS *at* LARGE

MANHATTAN MAKEOVER



PHOTOGRAPHY: BILLY CUNNINGHAM



The venerable Manhattan antiques dealer **Niall Smith** has relocated his SoHo shop of 16 years to a new space uptown (above). Smith, who still has his original shop in Greenwich Village, which opened 32 years ago, deals in European furnishings from 1800 through 1840. **Mica Ertegun**, **Michael Smith** and **Bruce Gregga** are among the clients who enjoy Smith's large-scale pieces and "heroic-size" objects, including an early-19th-century marble bust (left). Smith says, "I've always been drawn to the gutsiness of Neoclassical furniture."

Niall Smith
306 E. 61st St.
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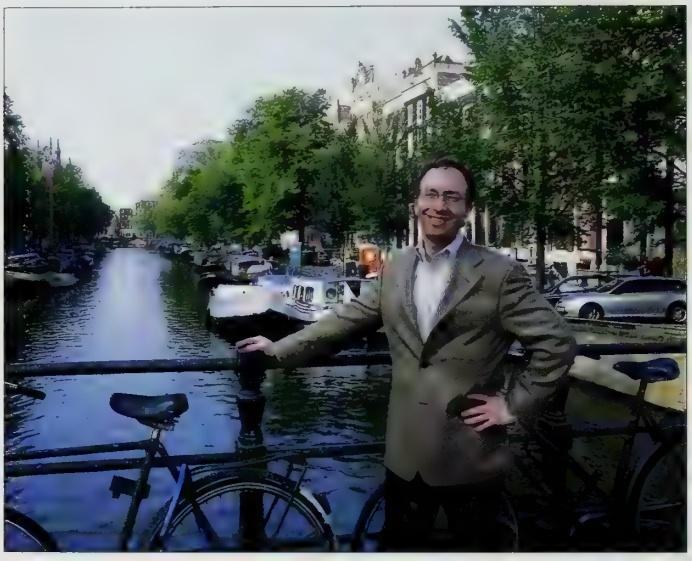
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Dutch Treat

Alexander Gorlin Shares His Modernist Sources in Amsterdam

Text by Susan Cheever/Photography by Alec Marshall

AMSTERDAM IS A SILVERY Venice, a Venice with cool light and warm people," says architect Alexander Gorlin. "As in Vermeer's interiors, domestic design has always been an integral part of the Dutch experience." With its concentric rings of canals, rows of brick town houses and dazzling modern design, Amsterdam is a favorite destination for Gorlin, who started his Manhattan firm in 1987. "At Cooper Union and Yale I came to love the spatial intricacies of De Stijl," he says of the Dutch modernist movement. "I worshiped the Gerrit Rietveld chair. But it was when I started to do interiors as well as exteriors that I finally had to visit the crucible of modern design—Amsterdam."



LEFT: Architect Alexander Gorlin appreciates the "small scale and high quality" of the shops in Amsterdam.

On a trip five years ago, Gorlin discovered the Pulitzer, a hotel comprising 24 restored 17th-century houses around a courtyard, centrally

continued on page 64





THE FROZEN FOUNTAIN

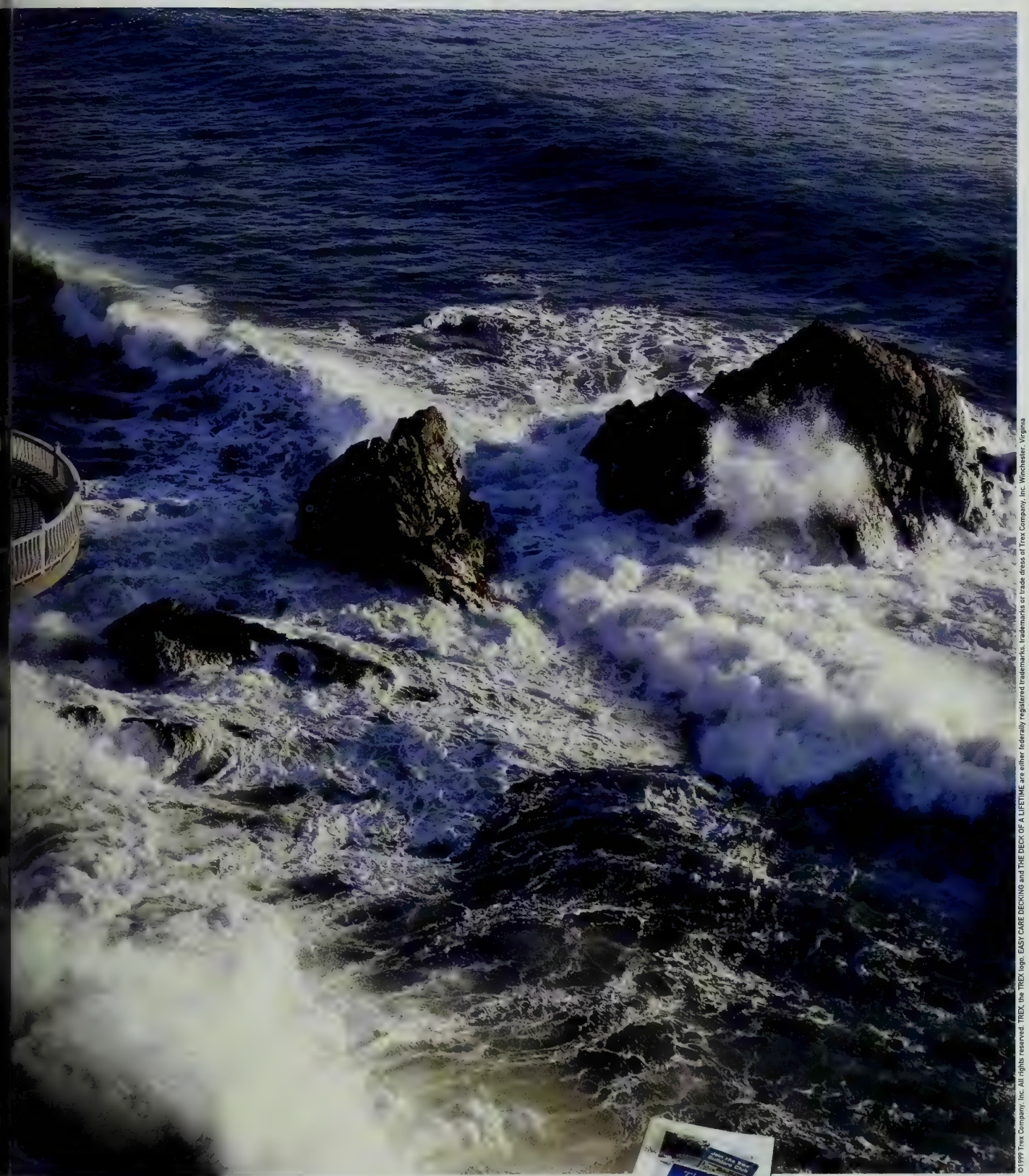
ABOVE: Boats dock in the Prinsengracht outside the shop. RIGHT: Co-owner Dick Dankers and Gorlin stand near a table and crate chairs by Piet Hein. The round stacked stools were designed by Richard Hutten.


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LEFT: A variety of chairs dating from the 1940s and '50s hang from a wall of the corner shop (far left). Pieces by Cees Braakman, Gijs Bakker and Thonet, among others, are represented.

WONDERWOOD

RIGHT: Gorlin holds an Eames-designed plywood leg splint. The three low tables, in birch, walnut and oak, are 1946 designs by Hein Stolle. On a shelf are four stools, including Yanagi's Butterfly.



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located on the Prinsengracht. "It's like living in a canal house," says Gorlin. "I always stay at the Pulitzer." Now, after many visits to the city, which is built below sea level on the Amstel River marshes, he has reduced his Amsterdam sources for modernism to seven stores and galleries.

"If you want to know what's going on in design, you go to The Frozen Fountain," Gorlin says of the store occupying two adjacent town houses. Owners Dick Dankers and Cok de Rooy scour Holland for contemporary art and furnishings. "Dutch design is very simple," says De Rooy. "Because most of our land is under water, we have to organize things to survive. I think the plainness of our designs has something to do with our Calvinist background. We go for the essence of things."

The shop's angled chairs by Piet Hein are the essence of aluminum, covered with wood or leather for comfort. Crate chairs, also by Hein, are drawn up to an oblong table near a pillar of Richard Hutten's red stacked stools. Cherrywood Porro bookcases hold vases made from old bottles by Droog Design. "These designers give new meaning to old materials," Gorlin says. "Reuse of materials is a kind of Dutch thrift."

A few blocks away is Wiet Hekking's WonderWood. The shop specializes in midcentury plywood furnishings and carries reissues of some well-known pieces. Displayed against the store's brightly colored walls are objects ranging from triangular tables designed by Hein Stolle to a World War II splint made by Charles Eames and a sinuous Osvaldo Borsani chair that "looks like a potato chip on skinny legs," says Gorlin. A Loop shelf from Isokon—the British manufacturer of modern plywood furniture—hangs above a row of chairs by Vittorio Nobili, Paul Goldman and others. "This is a theme store about plywood,"

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Gorlin says. "The way plywood was used reflects the optimism and the technology of the post–World War II period, when it seemed that everything was possible—even making tables and chairs from plywood."

In Amsterdam's antiques district, on the Keizersgracht, Frans Leidelmeijer, knighted by Queen Beatrix for his contribution to Dutch decorative arts, holds court in his shop on Nieuwe Spiegelstraat. "This store is like a seminar in Dutch decorative arts, and Frans is like a professor," says Gorlin. Leidelmeijer's pieces include a playful 1930s Theo de Wit yellow steel-and-wood desk and an elegant mahogany desk by H. P. Berlage.

Leidelmeijer divides Dutch modernism into three types: the Dutch Arts and Crafts Movement, with roots in the British Arts and Crafts Movement; Expressionism, represented by the Amsterdam School; and the linear abstraction of De Stijl. His shop carries examples from all three groups, including furniture by Michel de Klerk and Paul Schuitema, and an Amsterdam School stained-glass window. In the back of the shop, under a 1910 shaded lamp by Jan Eisenloeffel, sits a black version of Gorlin's favorite Rietveld armchair, which was purchased at a flea market for $10.

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FRANS LEIDELMEIJER

ABOVE LEFT: A 1920s teak-and-rattan chaise longue sits before a circa 1925 stained-glass window from the Amsterdam School. The 1920s table with four corner chairs is Dutch. ABOVE: The façade.



CAPSICUM

RIGHT: Gorlin and Joke Tielrooy, a sales associate, look over a selection of natural-fiber fabrics, most of which are handwoven in India to the shop's specifications. Rolls of silk or[illegible] table.







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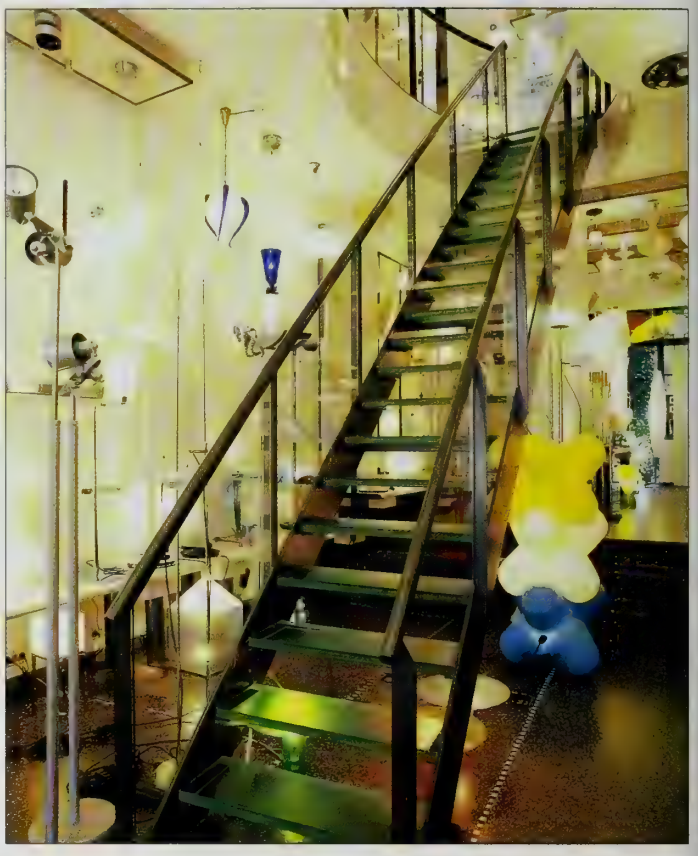
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"When I started to do interiors as well as exteriors, I had to visit the crucible of modern design—Amsterdam."



LICHTSTUDIO VANDERHEE

BELOW: Gorlin chats with Jan C. van der Hee outside the store. RIGHT: Jacks lights by Tom Dixon are stacked beneath a glass-and-steel staircase. "You can't go wrong picking anything from here."



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Farther down the Keizersgracht is Gallery Binnen, owned by Helen van Ruiten. The space "is different from the galleries in the United States," notes Gorlin. Half is devoted to selling modern furniture; the other half showcases the works of new designers. For Gorlin it is a chance to see pieces before they are in production. The gallery displays a softly curved upholstered chair by Björn Dahlström and an orange Jasper Morrison table as well as the work of Maarten van Severen.

Capsicum, an unusual fabric store near Dam Square, was started in 1975 by Steve and Deborah Pepper, two Americans who settled in Amsterdam in the 1960s. The shop stocks only fabrics made from natural fibers—"no rayon, no nylon," says Gorlin—many from India, where the Peppers collaborate with villagers on weaving and silk production. On Capsicum's shelves are bolts of Belgian linens, brocaded pillows, cottons from Kerala in India, crewelwork from Kashmir and silks from Thailand.

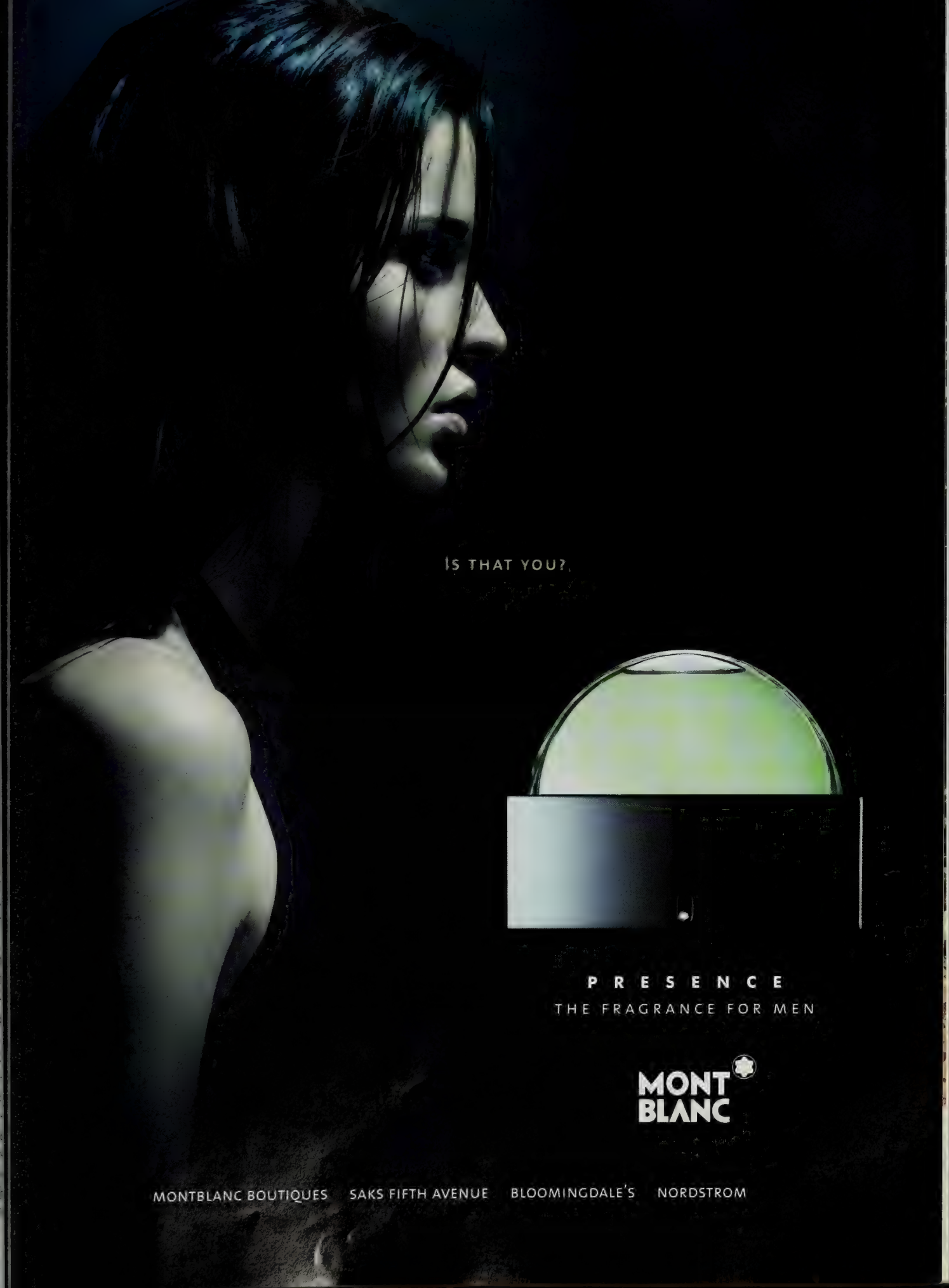


PAKHUIS AMSTERDAM

The design center offers Gorlin a chance to see "new manufacturers and new products within the Dutch design industry." RIGHT: A line of Dutch carpets is displayed n... fiber...

Jan C. van der Hee's shop near the Van Gogh Museum has "the best collection of contemporary lighting in the world," according to Gorlin. "God said, 'Let there be light,' and he created the Lichtstudio Vanderhee." Van der Hee, a lighting consultant, "has superb taste and access to the latest and best lighting," says Gorlin. A netted-steel light by Gae Aulenti is grouped with

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GALLERY BINNEN

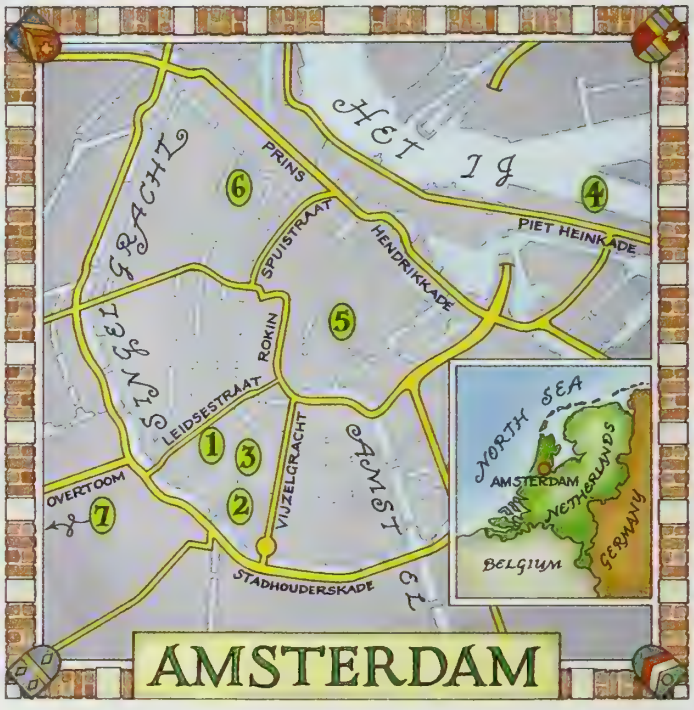
ABOVE LEFT: The gallery. ABOVE: Gorlin sits among contemporary designs, including a red Tato cushion by Enrico Baleri, Ingo Maurer's hanging fabric light and Hans Heisz's strawlike piece Illustri.

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Supernova hanging lamps from Foscarini in the shop.

Gorlin's last stop is the new Pakhuis Amsterdam, a design center that opened in 1999. Housed in a 19th-century factory on the docks, dozens of showrooms display contemporary designs in furniture, lighting, carpets and fabrics. "It's a good reference for what's available," Gorlin says of the selection. Dutch, Italian and other European designs mingle in the vast warehouse, which is more than 75,000 square feet. "Up until now everything in Amsterdam was scattered around," he points out. "The Pakhuis brings it all together.

"What characterizes the design in all these stores is an investigation into the nature of the material, whether it's plywood or silk," Alexander Gorlin explains. "The Dutch also have a domestic sensibility that finds magic in the everyday. The home is precious here because it is constantly in danger of being inundated by water. In Amsterdam, the ordinary is extraordinary." □



AMSTERDAM SOURCES

1 **The Frozen Fountain**, Prinsengracht 629, 31-20-622-9375. *Contemporary Dutch furnishings and accessories*

2 **WonderWood**, Weteringstraat 48, 31-20-625-3738. *Mid-20th-century plywood furniture and artwork*

3 **Frans Leidelmeijer**, Nieuwe Spiegelstraat 58, 31-20-625-4627. *1880–1950 Dutch decorative art, furniture and lighting*

4 **Pakhuis Amsterdam**, Oostelijke Handelskade 17, 31-20-421-1033. *Design center showcasing 33 contemporary manufacturers*

5 **Capsicum**, Oude Hoogstraat 1, 31-20-623-1016. *Fabrics made of natural fibers*

6 **Gallery Binnen**, Keizersgracht 82, 31-20-625-9603. *Modern furnishings and gallery space for original furniture designs and artwork*

7 **Lichtstudio Vanderhee**, Koninginneweg 129, 31-20-664-2144. *Modern light fixtures*

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Jamaica Kincaid

Her Best Friend Provokes Her to Write About Her Garden

I USED TO WRITE IN A SMALL, cramped room off the kitchen in my house and because I faced north, I got no sun at all. I did have a good view of my then unfenced-in vegetable garden and while sitting at my desk trying to write, I witnessed a great deal of the murder and mayhem that will occur anyplace things are cultivated. There was a flock of sparrows chasing and screaming at a hawk that had raided their nest. There was the fox lying in wait for and eventually catching a rabbit. There was the racket the crows would set up every time the fox emerged from his lair and I could not tell if that enmity was long-standing, based in instinct, or a result of a recent action of the fox. Eventually, they drove the fox out of his nearby home and that is how I came to be plagued once more by rabbits. There was a row of carefully planted beans that disappeared into the fat mouth of a woodchuck as he meandered by, seemingly without having anything particular on his mind.

Just outside the window through which I could see all these things was a patch of ground over which I devoted a lot of time, fretting. What to plant in it? That patch of ground was exposed to only morning sun and it was the last patch to be rid of snow and ice at the end of winter. What should I plant in it?

Then, as is true now, I had a friend named Sandy, my best friend in the whole world. We talk just about every day and sometimes more than just once in a day. We talk about the very big things happening in the world and we talk about things that are of interest to us with the certain knowledge that everyone else, including the people who love us deeply—especially the people who love us deeply—would find these things unbelievably boring. We seem to agree on everything and when we disagree, we agree that we disagree and the disagreeing is just as much fun as agreeing. This agreeing and agreeing to disagree is sometimes annoying to our other friends and one of them called us a folie à deux and this moniker was so painful and apt, we made a joke of it and now refer to it frequently.

The fretful-making space just outside the window of the room in which I wrote soon became the only thing I could talk about to my friend. I would imagine the shape it should take, I would imagine the things I would plant in that shape, I eventually began to talk of the plants not only in their common names but also in their proper Latin names. My friend Sandy, after a while, objected strongly when I said that perhaps I should let the *Convallaria majalis*, which had so firmly established itself in that place, stay and continue to extend its reach in its world and beyond. First he grew very fierce and made me promise that I would never learn the Latin names of any plants, because it sounded so pretentious. I promised and then went right on learning the Latin names of plants so that now I hardly know the common names of anything, but I never told him I had done so. Second, he said, he was really tired of listening to me talk about the garden, and he said, why didn't I just go on and write about the garden and get the whole thing off my chest and not talk so much about it. In any case, he said, he wanted to talk about himself, not listen to me talk about something he had no interest in whatsoever.

How easy and wonderful it is that a little playful admonishment from your best friend

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He was really tired of listening to me talk about the garden, and he said, why didn't I just go on and write about the garden and get the whole thing off my chest?



Jamaica Kincaid, the celebrated author of many works of fiction and nonfiction, including a book of essays titled *My Garden*, takes on a new role as *Architectural Digest*'s garden editor.



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Guest Speaker

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can change your life! For until then, I wrote, in the form of fiction or nonfiction, about myself, my mother, the place where I had grown up, myself and my mother again. But the minute my friend said, why don't you just write about it, I thought, why don't I just write about it. But how should I do it? Should I just say I put some seeds in the ground and then waited for them to come up? I had done that, placed some seeds in the ground and waited for them to come up. They did not come up.

In the years since I had become a gardener, I read about the garden from the point of view of important people in the world of gardening and landscape design and also from accounts of Explorers and Conquerors. It is from this latter two that I came to see the garden as being so often an essential part of that thing called history. And so as I became familiar with Gertrude Jekyll and Victoria Sackville-West, and the journal that Christopher Columbus kept of his first voyage; *The Garden and Farm Books of Thomas Jefferson*; *The Travels of William Bartram*, an account of a trip this Colonial American made botanizing through the South; the accounts of plant hunting in Asia by Ernest H. Wilson and Frank Kingdon Ward; and the literature to be found in seed and plant catalogues, the pleasure I found in these books, so long locked up in me, was released and found its answering echo in: "Why don't you just write about it." It was that very moment that I began to write about the garden.

Now, writing about the garden, thinking about what I will write about the garden, is so natural an occurrence, so normal. It has its own realm. It begins with reading catalogues, ordering from them, worrying about how I will pay for the things I have ordered, fretting about how things are getting on when I have put them in the ground, eating them, decorating a room with them, finding the proper words to make them come to life again when they are no longer in my sight.

The room in which I now write faces south and I look out on ground constantly bathed in sunlight. I look out on the wetlands. Because of federal and state laws, I am not allowed to change it, I am not allowed to do anything but look at it. I believe I can write about it, I believe there is not a law against that. □

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The Politics of Design

Behind the Scenes of the Emmy Award–Winning Television Series *The West Wing*

Text by Michael Frank/Photography by Fred Licht



Set decorator Ellen Totleben and production designer Kenneth Hardy (below left) duplicated White House interiors for the Burbank, California, set of the television series *The West Wing*. LEFT: The "Oval Office."



BELOW: Totleben and Hardy's version of the now dismantled White House lobby, where guests of the fictional president Josiah "Jed" Bartlet are greeted. "We brought the lobby back," says Hardy.



THINK OF IT AS HISTORY through *stuff*," says Ellen Totleben, the Emmy Award–winning set decorator for *The West Wing*, Aaron Sorkin's bravura and groundbreaking NBC television series that has made politics sexy, dramatic and surprisingly cool. "It's amazing how much a man reveals himself through his belongings." Kenneth Hardy, the show's

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Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to art at the most intriguing galleries. This month's destination: Scottsdale, Arizona.

The city's Contemporary Art District offers a mix of artists, media and styles, including pieces with Southwestern flair that will keep any collector fascinated.







(1) With a background in art history and studio art, Nina Bean co-founded **OCCASIONS! BY DESIGN** as both an art gallery and one-of-a-kind home furnishings boutique. The shop has long been an architect and designer source for home accessories. Anyone on the hunt for unusual design items can look past the more traditional media to a variety of glass vases, bronze sculpture and woven copper panels. Gallery highlights include Martha Trainer's mixed-media abstract paintings, which often incorporate pages or fragments of text, as seen in her "Almost an Asymptote"; and Santa Fe artist Jim Crane's cast bronze works, which have been shown across the globe. His "Yygrasil" sculpture stands nearly six feet tall. *4223 N. Marshall Way, (480) 423-0506.*



(2) Established in 1963, **TRAILSIDE GALLERIES** has become a hallmark of excellence for collectors of late 20th century American art. With two spaces in Scottsdale and one in Jackson, Wyoming, Trailside regularly features an extensive collection of western, Impressionist, landscape, figurative, still-life and wildlife art. In addition, the gallery displays significant works by masters including Frederic Remington, Albert Bierstadt, and the Taos Founders, along with well-known contemporary artists such as Dan McCaw, whose Impressionistic "The Helping Hand" recalls Marie Cassatt, and Bill Nebeker, whose sculptures hark back to the Old West. *7145 E. Main St., (480) 945-8100; 7330 Scottsdale Mall, (480) 945-7751, trailsidegalleries.com*

(3) Over the past decade, **OVERLAND GALLERY** has introduced the Scottsdale area to the genre of Russian Impressionism. When Overland's owner, Ray Johnson, visited the Soviet Union in 1989, he discovered exquisite work by classically trained artists who painted from

CLOCKWISE FROM LEFT: Bill Nebeker's "Ridin' the High Lonesome"; Martha Trainer's mixed-media "Almost an Asymptote"; Dan McCaw's "The Helping Hand"; Jim Crane's towering "Yygrasil" of cast bronze.

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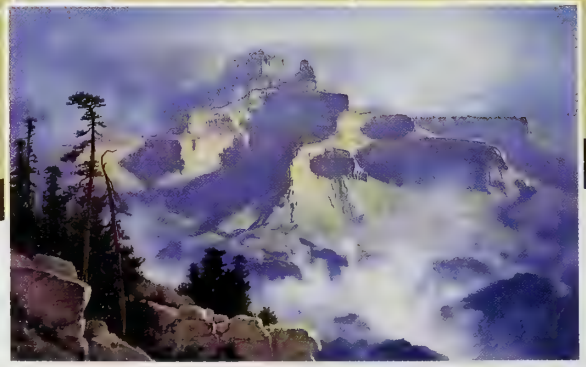


Illustration by Annie Rudden

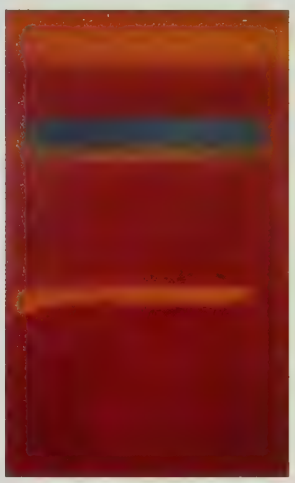
LEFT TO RIGHT: "Last Hand" by Gary Ernest Smith; Wm. Scott Jenning's "Morning Light"; Linda CarterHolman's "Red Book Lilies"; "In the Beginning" by Dale TerBush; Esteban Vicente's vivid "Untitled, 1977."

rica



the '30s through the Cold War. The artists had built reputations within the former Soviet Union, but were unknown beyond its borders. "I am enamored with the way in which these artists chronicled the passage of a courageous people through five decades of tumultuous history," says Johnson. In the past decade, museum exhibits, gallery shows and media coverage in this country have resulted in broad acceptance of Russian Impressionism. Overland also exclusively represents renowned contemporary artists such as Martin Grelle, Gary Ernest Smith and Ed Mell, whose name is synonymous with art of the southwestern U.S. The gallery's web site offers profiles of artists, available works and books on Russian Impressionism. *7155 E. Main Street, (480) 947-1934, overlandgallery.com*

(4) **THE MAY GALLERY** celebrates its 30th anniversary this year. Owners Dan and Elaine May, longtime American history buffs, have always been drawn to art that portrays the legacy of the American West. The three May galleries (two in the shopping mecca of The Borgata, The May Gallery and The Danela Gallery; the other further north at el Pedregal at the Boulders Resort) exhibit a number of established artists who echo this theme. Those showcased include Dale TerBush, who attributes his style to The Hudson River School; figurative painter Jim Carson, who relives the drama of the Old West through the eyes of Indians, fur trappers and pioneers; and William Scott Jennings, who was invited to be the first official "Artist in Residence" for the National Park Service. *6166 N. Scottsdale Road, (480) 998-2424, (480) 922-1801; maygallery.com*



(5) Betty Wilde and Mark Meyer first opened **WILDE MEYER GALLERY** in 1983 and have since expanded into two additional spaces in Scottsdale. The galleries are filled with original work by established contemporary artists, most of which are vibrant images in bright colors. The gallery also offers limited-edition fine-art prints. Linda CarterHolman works in many media, but her oils on canvas are the best known, and often depict voluptuous women in the home and garden. CarterHolman was born in Oklahoma, but the influences of her South American childhood are visible in her work. *4142 North Marshall Way, (480) 945-2323; 7100 E. Main St., (480) 947-1489.*

(6) **RIVA YARES GALLERY** prides itself on being a commercial gallery with the look and feel of a well-run museum, presenting its artists with professionalism and panache. Yares has been very influential in bringing the international modern art scene to Scottsdale over the last 35 years. Exhibiting modern and contemporary work by both acclaimed global talents such as Milton Avery, Hans Hofmann and Esteban Vicente and emerging artists and local stars, the gallery is a bright, open space that is large enough to display enormous canvases and sculpture. *3625 Bishop Lane, (480) 947-3251.*

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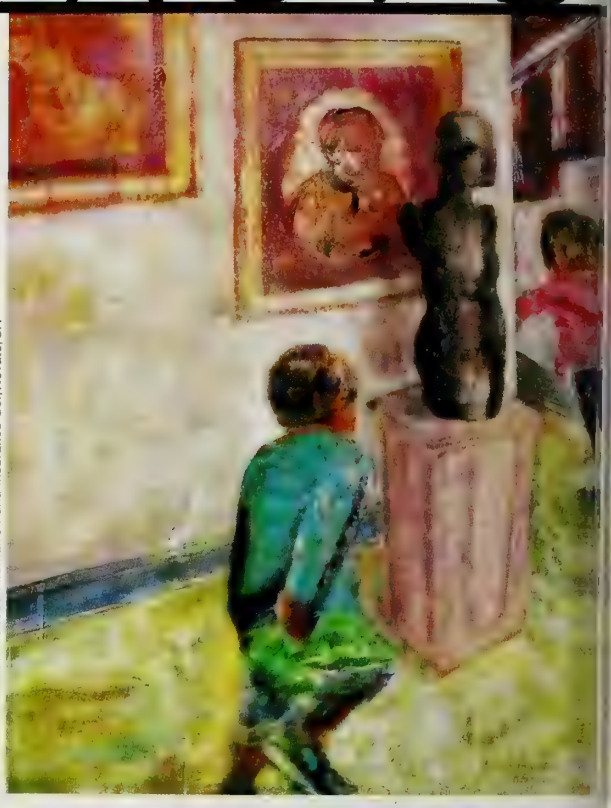
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Right and Below: "In the Roosevelt Room, the portrait above the mantel changes with the administration: FDR for Democratic, Teddy for Republican. Bartlet let Teddy stay," says Totleben.



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production designer, readily agrees: "Of course you learn about government through our elected officials' actions and decisions, their speeches and their writing, but you can peek behind their public faces and know them from the rooms they live and work in, and how they go about conducting daily life. There can be a whole world of information, let me tell you, in the contents of a desk drawer."

Hardy and Totleben should know. They've had the privilege of pawing through quite a few of them in Washington, at least during the Clinton administration, when *The West Wing* was originally conceived with its avowedly liberal slant, the show has no access to the White House these days). Working on three vast soundstages on the Warner Bros. lot in Burbank, California—the set is said to be the largest in the history of the medium—Hardy and Totleben have perfected the craft of marrying historically correct architectural or design re-creation with the special needs of TV. These include vividly painting rooms (lights tend to wash out pale colors, which prevail at the actual White House), constructing walls that drop away (for better camera angles) and choosing architectural details that are more elegant than they are in reality, where the exigencies of busy office life have turned sections of even the White House into an unattractive tangle.

But there is a more artful component to Hardy's and Totleben's work, too: the continuing, subtle relationship the pair negotiates between actual people and places and their imaginary counterparts—the way, in short, they help develop and present character through design. "Part of our mandate is to add visual layers to Aaron's remarkable stories," Totleben points out. "Sometimes we respond to a note in the script, sometimes we have to invent out of thin air, but always we keep an eye out for the nuance, the detail, the revealing note or quirk."

Consider the show's protagonist, President Josiah "Jed" Bartlet, and the most famous room he occupies, the Oval Office. It was designed by Jon Hutman, Hardy's predecessor, who was responsible for about half the sets seen on the show today. Although the Oval Office is perhaps the

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Right: The office of *The West Wing*'s chief of staff, Leo McGarry, "is typical, not actual," Totleben explains. At far right is a copy of a Thomas Birch painting that hangs in the White House.

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RIGHT: "The Mural Room is a composite of two White House rooms: a dining room and a receiving room," says Totleben. "Battle scenes from the Revolutionary War are painted on the walls."

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team's most exact reproduction, the designers made certain beautifying changes, such as molding doors that in the White House are hidden and eliminating the bulletproof glass shields that rather unaesthetically—but necessarily—stand between the windows and the president's desk.

Then came the creative part. "The Oval Office is probably one of the most photographed interiors in the country," says Totleben, "but the interesting thing is that when it's photographed, it's often depersonalized and made more 'official.' When we visited in the last administration, we saw all kinds of personal objects: Clinton's collection of coins and medallions; his first editions and his bound papers; his pens, his awards, his glass paperweights and his photographs." All this Totleben has approximated and tried to layer in for Bartlet, contributing objects and books that relate to his interest in national parks and conservation.

In the Oval Office, as throughout the *West Wing* set, the artwork consists of images scanned from paintings in the White House collection and afterward given texture. The desk is a replica of the Resolute desk presented to Rutherford Hayes by Queen Victoria (the wood came from HMS *Resolute*); Franklin Delano Roosevelt later added a front panel to conceal his wheelchair from

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LEFT: President Bartlet's bedroom contains a handcrafted replica of a White House bed. "Because this is a set, we can transform the bedroom into a study in a few days' time," says Totleben. ABOVE: Bartlet's sitting room.



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Set Design

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visitors and the camera alike. No busts of Republican presidents are on display because, as Totleben explains, "Bartlet—sorry, Martin Sheen—refuses to be in the same room with them."

This somewhat zany interplay of the actual and the pretend took a further turn when, during the 2000 Democratic Convention, White House staffers visited the set and asked if they could have photographs taken of them sitting behind the Resolute desk. "Apparently this is forbidden in the White House," Totleben says. "They were like tourists, like kids. They went around stroking the curtains, touching the books. 'It's amazing,' they said. 'You've even got the right stripes on the chairs.' As it happens, the stripes were right because I called the White House, found out who made the fabric and ordered the same pattern."

Notable Washington visitors over the three seasons the show has been on the air have included Chelsea Clinton, Al Gore's and Joe Lieberman's families and Betty Currie, but the more revealing visits are certainly those that Hardy and Totleben paid to Washington, where they sponged up dozens of illuminating details about the way the White House is really used and then implemented them on the set. These include the prevalence of interment flags in triangular frames ("Lots of White House people seem to have had family in the military," Hardy observes); televisions that run around the clock and are sometimes stacked two or three in an office; shoes in drawers and garment bags hanging on doors ("No one has time to go home and change before dinner," explains Totleben); red telephones that say "Crash" (to be used in the event of a security breach); microwaves for on-the-run meals; and a "Potus Locator Box," a clock radio–like contraption that constantly discloses the whereabouts of the president (Potus), the first lady (Flotus) and the vice president (Vpotus).

> The designers sponged up illuminating details about the White House and implemented them on the set.

One of the most important things we saw was, quite frankly, the disorder," Hardy confesses. "The West Wing is choked with desks sticking out of closets, copy machines and cell-phone chargers stuffed into beautiful period fireplaces—a huge swell of paperwork. People would rather work out of a closet—literally—if it keeps them close to the president. Proximity to him is all."

Hardy and Totleben's reinterpreted White House features a chief of staff's office that reflects the nautical interests of its fictional occupant, Leo McGarry, in marine paintings and alludes to his stint in the air force with a prized model plane. There is a Roosevelt Room, where the architecture has been improved over the original—and made more camera-friendly—with the addition of columns, glass panels set into doors and a bolder use of color. There is the president's secretary's office, filled, like Betty Currie's, with children's art, some of it made by Totleben's daughter. There is a presidential bedroom that doubles as a presidential study and a lobby that reflects the grandeur of the White House lobby from about seven decades back, before it was subdivided into a much-needed office space.

And there is a Mural Room, which has painted instead of (as in the original) wallpaper murals depicting battles from the Revolutionary War, authentic furniture, and flowers that change with the season. "We use it to receive people before they see the president," Totleben explains. Hardy adds: "It's an elegant, flexible space, a room to shake hands with an ambassador, to have a delicate meeting about, say, the death of a loved one." For a moment, as the pair talks, gravely and authoritatively, about all the diplomatic encounters that take place in this interior, it seems as though these magicians of make-believe have forgotten that the encounters—like the rooms themselves—are entirely invented. Something similar happens to TV viewers across America, every Wednesday at 9:00 P.M. □

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Everything Under the Sun

A World of Furnishings Comes Together at the Design Center of the Americas in Florida

Text by Jeffrey Simpson/Photography by Steven Brooke

SITTING BESIDE INTERstate 95, where traffic thunders between Palm Beach and Miami all day and night, with a weathered amusement park beyond the south fence, the largest showroom complex in the world might seem to be another blip on the surreal landscape of south Florida. But the Design Center of the Americas is "a field of dreams," insists executive vice president and general manager Joan Kerns, and she invokes founder and owner Marvin I. Danto to prove it. "'Build it, and they will come,'" Danto once said of the structure he built on an empty lot in Dania Beach that he bought from a used-car dealer in 1985.

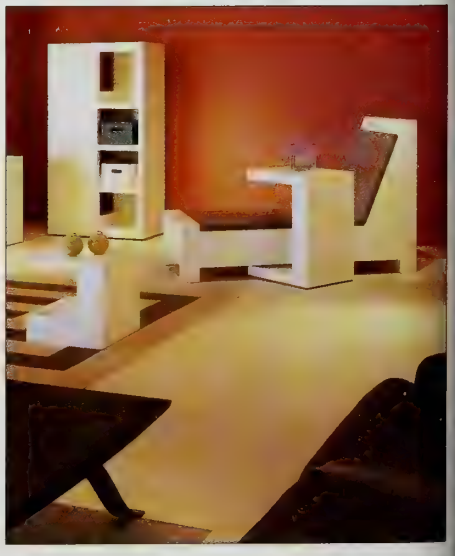


J. BATCHELOR

Displayed in a loftlike setting, Joseph Batchelor's modernist lines are a departure from traditional south Florida style. RIGHT: Philippe Hurel's dining table. BELOW RIGHT: Spencer Fung's Blank Collection.

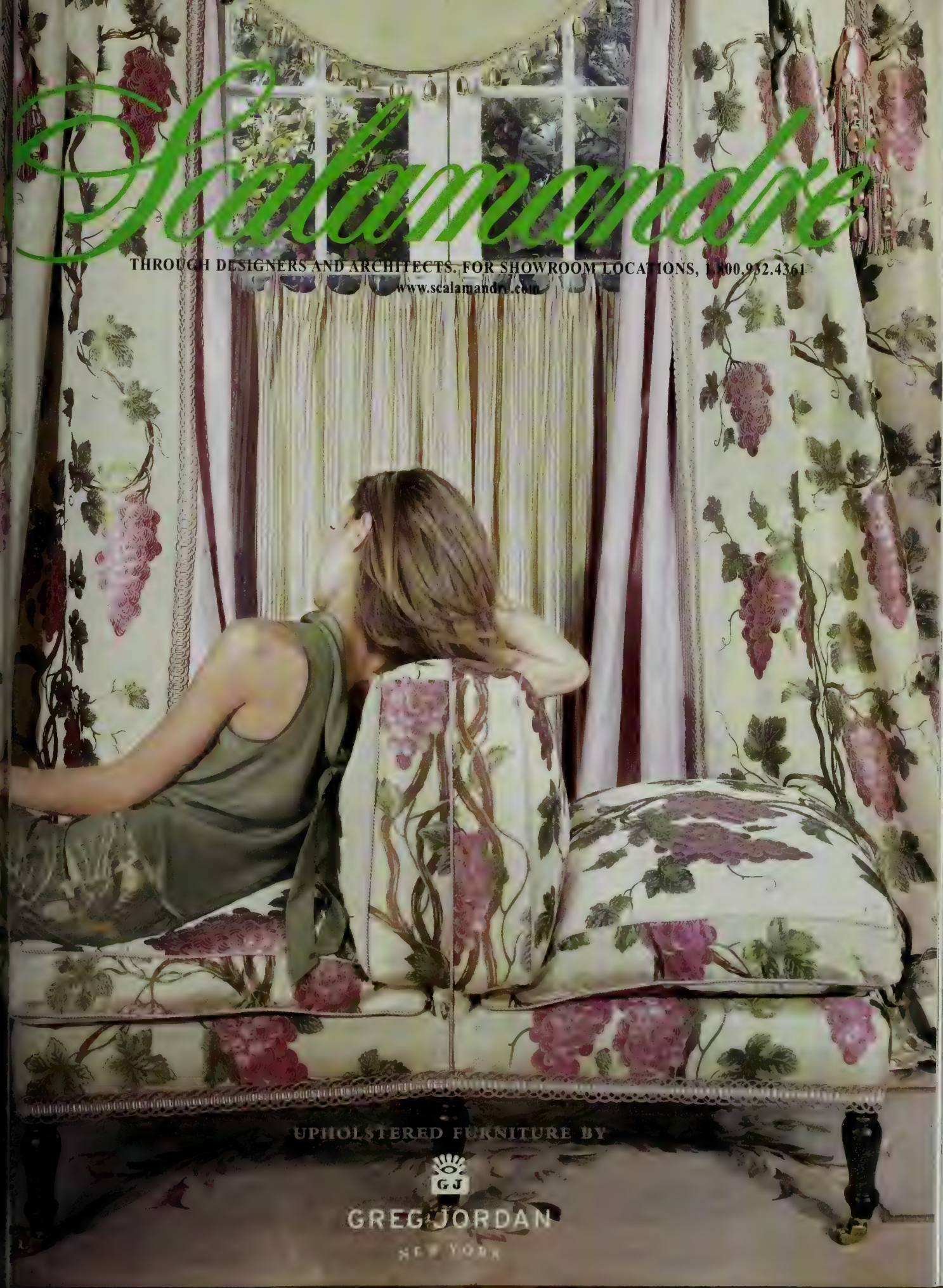


ABOVE: The Design Center of the Americas in Dania Beach has over 150 showrooms.



And come they do. Every year nearly 140,000 designers and their clients visit the 775,000-square-foot complex, where 155 showrooms on four floors are grouped around three atria. Designer Scott Snyder, who has offices in

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PIERCEMARTIN

A mix of Asian forms and Western influences characterizes the recently expanded space. LEFT: Elephant-saddle tables and bamboo-framed mirrors flank a wicker daybed. BELOW: A teak cabinet is shown with Thai roof finials.



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both Palm Beach and New York, says that DCOTA—the acronym for the center—"has brought the world to south Florida."

What the world finds at DCOTA is a succulent mix of showrooms representing huge companies that have locations all over the country, such as Brunschwig & Fils, Stark Carpet and F. Schumacher. The center also serves as a home base for local firms that display every style from sophisticated modernism to the flamboyantly decorative to south Florida outdoorsy.

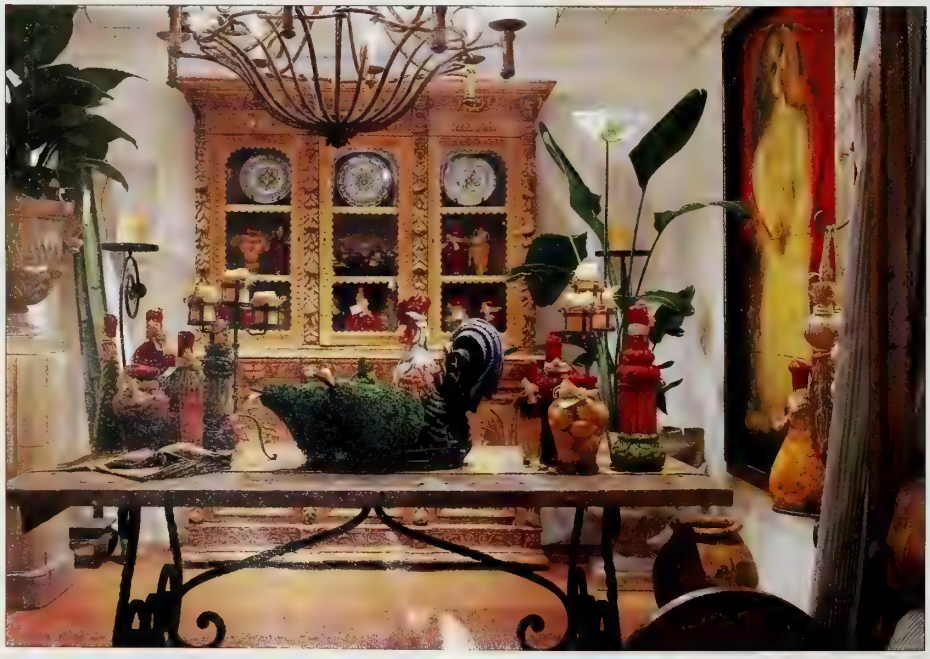
While there is definitely a "Florida look," characterized by Snyder as "seaside tropical rather than silk damask," Kerns points out that "there are more Europeans here now, and they love contemporary styles and rattan. Shoppers from Latin America—including the large Latino community in and around Miami—like heavy carving and darker woods, so we have to have something for everybody."

Appealing to the Florida way of life while suggesting that they have an inventory designed for the world means that showrooms representing national companies have to do something of a balancing act. New York designer Greg Jordan, who has done several projects out of DCOTA, says, "They group things in a new way, and therefore you can see them in a new way." John Stark, chairman of Stark Carpet, explains that his company has a "condensed line" in its DCOTA space, which translates into more needlepoint rugs than Aubussons, more lighter-colored Tibetan carpets than darker and heavier traditional Persian designs. Thomas Marshall, director of North American sales for

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TERRY G.

The classic pieces at Terry Greenberg's showroom are shipped to countries as disparate as Germany and Guatemala. BELOW: An iron-and-marble table sits before a 19th-century French cabinet.



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BRUNSCHWIG & FILS

The company now has more than 14,000 square feet to house its furnishings, which include fabrics by Gastón y Daniela and Decortex. LEFT: *On Point*, a cotton print, covers the sofa, chair and ottoman.

continued from page 92

Brunschwig & Fils, concurs. "We make sure we have clean colors—yellows, reds, blues and greens—because that's what Florida light demands."

Furniture lines at DCOTA run the gamut from traditional and sometimes ornate reproductions to the ubiquitous outdoor look that strikes designers coming down from the north. "There's great casual furniture here in spaces that convey an atmosphere of the outdoors," says Todd Davis, of the design firm Brown•Davis, which relocated to Palm Beach from Washington, D.C. At the newly expanded showroom of Atlanta-based PierceMartin, signature designs such as the Chelsea Collection use a relaxed combination of rattan, cane and leather.

If the national companies are determined to show furnishings that are compatible with the bright south Florida light, then the 40 percent of DCOTA showrooms that are local are just as determined to show they are worldly-wise.

"We're not about cute," says Joseph Batchelor, of the J. Batchelor showroom. "I started traveling to find out what we didn't have in Florida, and the answer was modern." As a result, Batchelor's concrete-walled space, which he calls "a Florida loft," houses a collection of furniture and accessories by Philippe Hurel, Ted Boerner, Antoine Proulx and Ralph Pucci, among others.

Similarly, Terry Greenberg's studies in Paris have no doubt helped to foster the Old World sensibility of her showroom, Terry G. Yet in her 13 years at DCOTA she has grafted California branches onto her European stock. She has Mueller Turner designs, which are also at Mimi London's Los Angeles showroom, as well as hand-painted furniture from Brazil. But with all of this eclecticism, Greenberg doesn't neglect local influences. Pointing to an alderwood table, she says, "This is very Mizner, and it sells, sells, sells."

The vast range of goods visible through plate glass in glossy marble corridors makes DCOTA a designer's design center. The proximity to interstates and airports, the hotel located on the premises and the easy parking are calculated to effortlessly place professionals short on time next to any piece of furniture, fabric, tile or trim that they could ever need or imagine. □

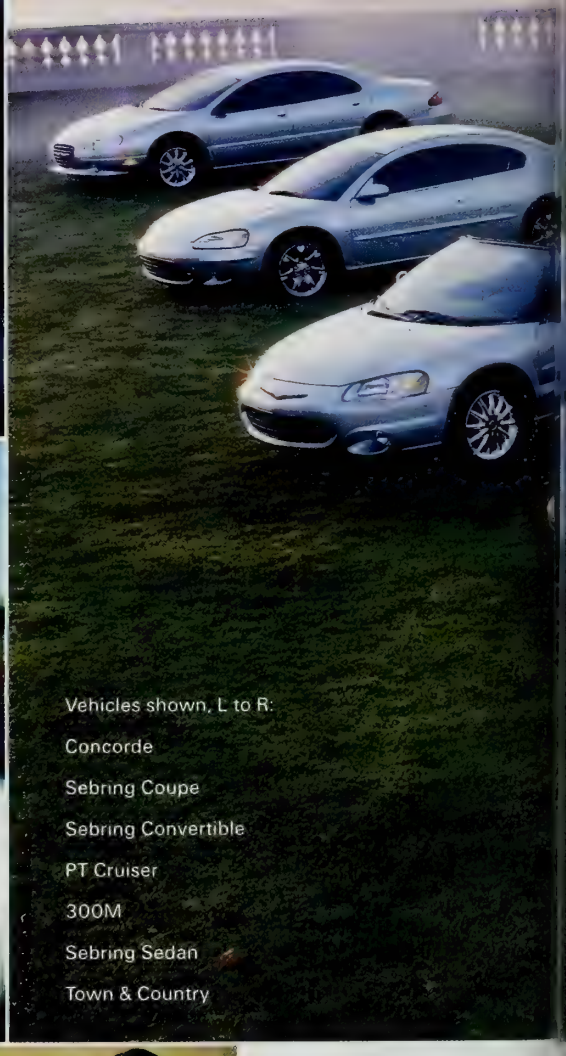


DECORATORS WALK

Among new additions are furniture and fabrics by John Oetgen, Mario Grimaldi, Lulu DK, Prismatek, Evanson and Art-Harrison. ABOVE: A selection of traditional patterns.







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Bart Prince

Examining the Architect's Idiosyncratic Vision



Architect Bart Prince (left) creates organic structures that draw on nature and music. BELOW: Bowed beams reinforce the curvilinear quality of an Ohio house (see *Architectural Digest*, March 2001).

By Nicholas von Hoffman

"We had no architects in the family," says Bart Prince, harking back to his Albuquerque childhood. "I didn't know any architects. In fact, I didn't even know the word." But he knew he wanted to be one. "I started pretty young," he recalls. "I was six or seven when I first started doing drawings of buildings. I mean, I *told* people they were buildings. When I was in the second grade, I had done some drawings, and one of my teachers decided to enter them in a show."

That was before New Mexico had gotten its reputation for capital-*C* culture, although Georgia O'Keeffe was in the state, of course. "My grandfather's ranch was in Espanola, and she always came through there," Prince remembers. "She did a lot of her shopping in Espanola—she'd come down and buy apples at my grandfather's orchard and then go on to Santa Fe. She was just a mean old lady. She was always bad-tempered. She had no use for children."

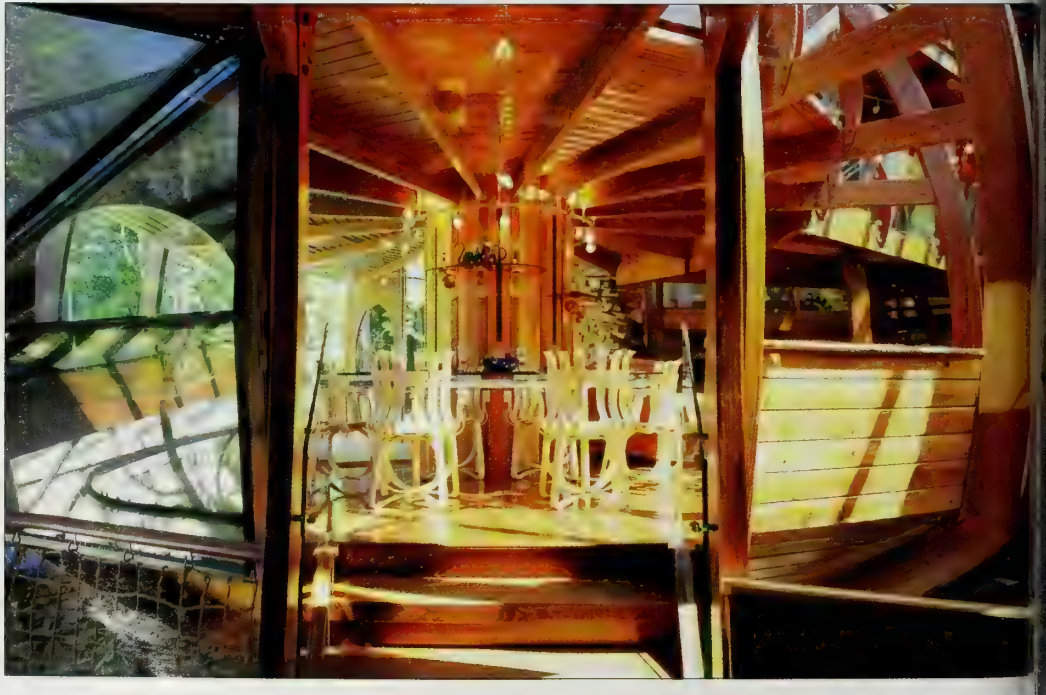
His second-grade teacher didn't know what to do with her pupil's remarkable drawings. As Prince explains it, "There wasn't anyplace in Albuquerque where you could show things like that except for the state fair, so she sent them to the state fair.

"They won blue ribbons, and they were giving me these awards because they thought, Oh, it's nice little abstract art he's done, and everybody was happy and cheerful until I said, 'Oh, no, these are buildings.' All of a sudden they seemed to be thinking, We've jumped too fast!" It is a reaction that he was to see again.

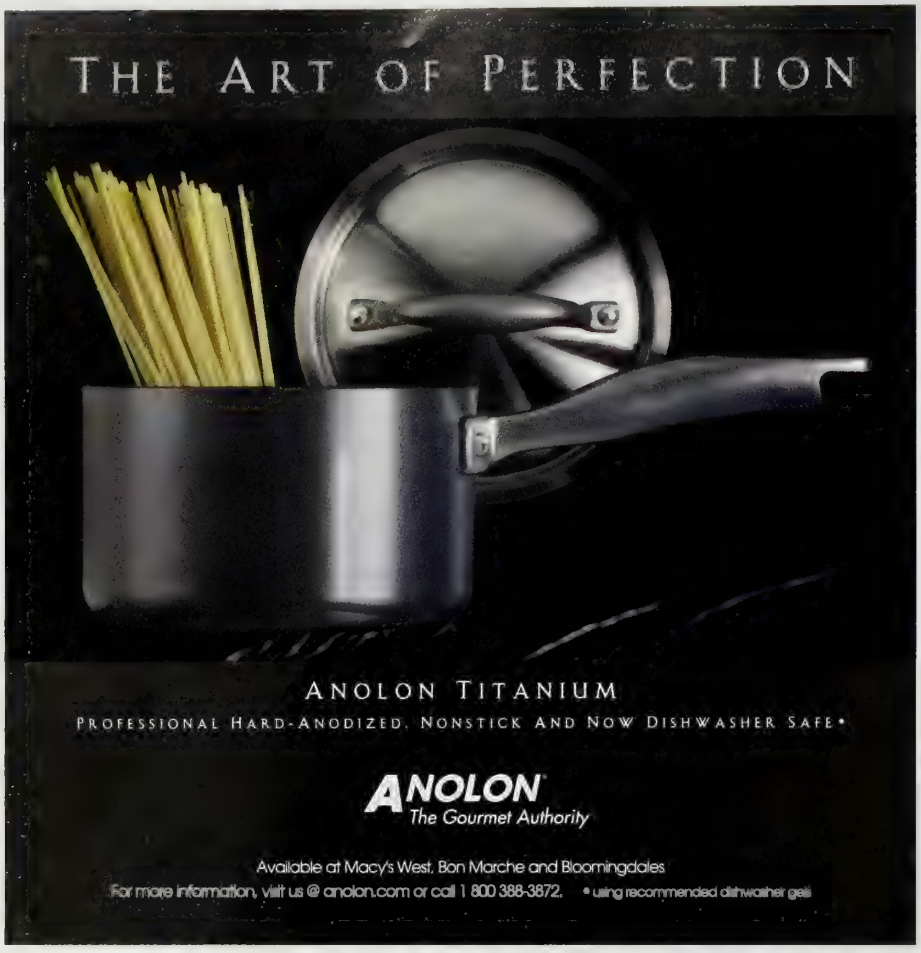
The architect's thunderclap moment came in the seventh grade. "There was a history class where every year they passed around a hat with names in it. All the students closed their eyes and picked a name and then had to do a report on that person. I got Frank Lloyd Wright, the only architect in the hat. I'd never heard of him, but I started looking at his work and I couldn't believe it."

Not that Bart Prince's work is even remotely a copy of Wright's. It is idiosyncratically and uniquely its own, but Wright's effect on the architect was decisive nonetheless. "Seeing Wright's work, I was bowled over, because I was interested in designing buildings. I'd never really thought about *how* that happens and that there were actually peo-

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The Professionals

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ple doing it, even though it's what I was trying to do." Years later Prince saw the master's designs with his own eyes. "What was fascinating to me was that this was work that I found great and creative, but it was also done by an American architect. It wasn't like so much of what I'd seen, which was imported."

Even before he studied architecture at Arizona State University, a local contractor had hired Prince to design buildings being put up on spec. "It was a very good experience, learning the connection between what I drew and what was being built. I could watch them going up and realize the possibilities of what you could do; I began to get a good understanding of how materials work."

Anyone looking at Prince's buildings has to be taken aback at the tricks he uses to make various materials perform. The second thought is, How does he get craftsmen to build his startlingly nontraditional designs? After all, no one, not even in the bowels of the Republican Party, is as conservative as the members of the building trades.

While working on a commission in Southern California for Joe Price, for whom Bruce Goff had also designed a house, Prince ran into a problem with the tradesmen who were shingling the free-form roofs and walls. With their roller-coaster lines, Prince's roofs are something to behold, and the designs of his shingling are fascinating to the eye—but not to your ordinary roofer. "We tried a week or so with a roofing company, and it just wasn't working. We ended up finding a guy who, it turned out, was a ballet dancer. He'd put earphones on—he loved listening to Tchaikovsky and other ballet music—and I would show him. I'd go out there every week and actually outline on the surface a week's worth of work. The guy turned out to be fantastic." On another project, a carpenter quit because he insisted you could not span 30 feet with a two-by-six, but Prince, with his knowledge of materials, knew it could be done. "I found a couple of surfers who didn't know that you couldn't span 30 feet with two-by-sixes. They followed directions and built it."

The insides of Prince's homes seem

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continued from page 100

designed for angels or birds—that is, some species able to fly across open spaces when going from room to room. The results are spectacular but not always baby- or child-friendly, although Prince points out, "I'm always very cautious about safety and codes." Nevertheless, he has had to accommodate clients who started out positive there would be no children in the house but then had a change of heart. "There was one client who liked very open balconies and open rails and things like that," Prince explains. "He wanted to be able to jump from his shower into the swimming pool, which was three floors down, and that's what he would do in the morning. But when the baby came along, I think he said they welded the door shut."

Most of Bart Prince's work is in the West. Who can say if that's because westerners are more open to new departures or easterners are more concerned about resale. Not that Prince's clients have had much trouble in that department. He says, "My clients have said that they're always getting offers from people who would like to buy or who tell them, 'If you ever put it up for sale…'"

In addition to the pleasure of living in one of his houses, an owner of a Prince design gets his doorbell rung by strangers. The architect says that his own place in Albuquerque is called the Spaceship House or the Caterpillar. Whatever the shape of the designs, the owners of Bart Prince houses would do well to brace themselves for tour buses and excited, curious strangers knocking on their doors. □

BART PRINCE

No great work is ever really finished," says Bart Prince. "It can always be extended or altered by the artist who created it." The architect, who is designing houses in Malibu and Sea Ranch, California, and who recently completed a New Mexico residence that is set off the ground on 11 steel towers, finds residential work to be more difficult than commercial or institutional projects. "I've never been one of those architects to go out chasing jobs, and I don't like competitions. But it would be nice to do a museum or a library."

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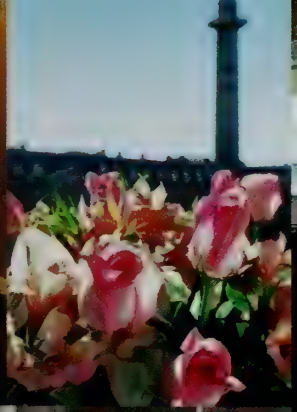
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The Fabled Manik Bagh

A Muthesius-Designed Palace for the Maharaja of Indore

By Stephen Calloway

FAR RIGHT: In 1930 Yeshwant Rao Holkar, maharaja of Indore (right), commissioned architect Eckart Muthesius to design a Bauhaus-style palace for his American bride.





BELOW: A 1934 portrait of the maharaja by Bernard Boutet de Monvel hangs in the entrance hall, where Muthesius-designed furniture complements gleaming ebony pillars.



INDIA IN THE LATE 19TH century was a place of fabled exoticism, the "jewel in the crown" of the aging Queen Victoria's great empire. Although governed by pompous British viceroys such as Lord Curzon—immortalized by one wit of the day in the couplet "I am George Nathaniel Curzon / I am a most superior Person"—India still remained a vast land of little feudal kingdoms, each ruled by its maharaja.

These rulers, over the centuries, amassed immense riches. They lived lives of spectacular ostentation, surrounded by armies of retainers, moving according to the seasons from city palaces to hunting lodges or to cool lakeside or hilltop retreats. For centuries the architecture of

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Muthesius and the maharaja would change the face of architecture in India.





RIGHT AND ABOVE: The library's synthetic-covered armchairs, with silver runners and built-in reading lamps and ashtrays, have since been auctioned by Galerie Doria.

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their palaces was based on ancient tradition and, in particular, on the style evolved in the days of the great Mughal emperors. But by the 1890s the maharajas had begun increasingly to look to the West for their luxury goods, importing huge mirrors, crystal chandeliers and lavish ormolu-mounted furniture from Europe.

By the 1920s and early '30s—the swan song days of the Raj—many of these little potentates had become international playboys. In addition to their traditional pursuits such as tiger shoots, they succumbed to the lure of fast cars or the new fad: airplane travel. Some decorated extravagantly appointed private trains, while others created entire palaces in a curious hybrid cocktail of fashionable styles. Most famous among these are the Art Déco extravagances of the Morvi Palace in Gujarat and Umaid Bhawan, the palace of the maharaja of Jodhpur.

Stranger still, and even more fascinating, is Manik Bagh—the "Garden of Precious Stones"—the startling modernist palace built in 1930–33 for the new maharaja of Indore by the brilliant young German architect Eckart Muthesius (1904–1989). Indore is 350 miles northeast of Bombay and the sea, close to the tropic of Cancer. Since the 18th century the wealthy Holkar dynasty had ruled Indore with a benign hand, introducing

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LEFT: Furniture by Jacques-Emile Ruhlmann fills the study, where maps of India and the state of Indore were painted on the wall by Muthesius and Ernst Messerschmidt.

BROWN JORDAN

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social and agricultural programs. But in 1926, following political disturbances, Maharaja Tukoji was forced to abdicate in favor of his 17-year-old son.

Prince Yeshwant Rao Holkar had been schooled in England at Charterhouse. At 17 he was studying agriculture, sciences, engineering and administration at Christ Church college, Oxford, an earnest princely scholar among the "bright young things." Reputed to be one of the richest men in the world but also determined to be a thoroughly modern ruler—although he would not assume full powers until he came of age—the young maharaja showed a precocious interest in reform, modernization and grand building projects. By the happiest chance, the prince's tutor, Dr. Marcel Hardy, introduced him to his son-in-law, Eckart Muthesius, who at that moment was newly qualified as an architect and was burning with an idealistic zeal for the International Style. Together they would change the face of architecture in India.



LEFT: An Eileen Gray Transat chair and an aluminum, glass and chrome-plated metal bed are in the maharaja's bedroom. The light fixtures were designed by Muthesius.

Muthesius had grown up in Berlin in the cradle of modernism. Through his father, Hermann Muthesius, a celebrated expert on progressive architecture, Eckart knew all the key figures of the older, pioneering generation, from Charles Rennie Mackintosh (who was his godfather) to Peter Behrens. Among the younger, cutting-edge architects and theorists he came to know and admire were Le Corbusier, Gropius, Mies van der Rohe and Marcel Breuer. He was intrigued, too, by the work of artists and sculptors such as Brancusi and Gabo, and he took a keen interest in the experimental photography of Moholy-Nagy.

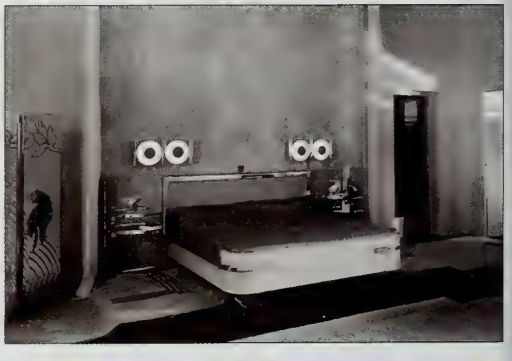
By the time he met the maharaja, who was also just beginning to explore the modern art world, Muthesius was thoroughly imbued with the radical spirit of the Bauhaus, but he was also highly aware of the rather more opulent and decorative versions of modernism that were emerging simultaneously in Paris and New York. Muthesius and the

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RIGHT AND BELOW RIGHT: An emerald-green bed, auctioned by Galerie Doria, made with chrome-plated metal, crystal and colored glass is in the maharani's bedroom.

LEFT: The bath's walls are crystal and glass. The cabinetry is made with German silver and glass; the upholstered stool, with chrome-plated German silver and band steel.









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Poltrona Frau
Fondata nel 1912

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maharaja had an immediate rapport and soon began to hatch plans for building a vast modernist palace complex that would include not only private and state apartments but also a theater and concert hall and extensive administrative offices, all set around a formal, Mughal-style garden with elaborate terraces. It was the great commission of which every ambitious young architect dreams.

Conceived around the same moment as other iconic houses of the modern movement, Chareau's Maison de Verre and Eileen Gray's villa at Roquebrune, Muthesius's Manik Bagh has been hailed as the first truly International Style house to be built in the tropics. It combined, however, all the most important elements of the new architecture with an ingenious use of local materials and methods: Rather than concrete, the main structure was local brick, with an extensive use of rough color-washed render. Superb timbers and rare woods were gathered from the forests of Indore, but the windows were, of course, metal-framed. Fitted with tinted glass to control the brilliant light, they added color to the exterior, which was further enlivened with traditional rust-red window awnings and steep-pitched roofs of bright green tiles.

These pitched roofs—absolutely essential to withstand monsoons—were the element that least pleased Muthesius. As a committed modernist, he would naturally have preferred elegant flat roofs with terraces. And so, curiously, when Muthesius publicized his designs for the project in 1932—the same year the Museum of Modern Art in New York staged its seminal modern architecture exhibition—he used sketches and photo montage to create an imaginary flat-roofed version of the palace that has since come to be known as the "fictitious Manik Bagh."

Inside the palace there was no such compromise. The interior and furnishings that we see in old photographs are triumphantly *un*compromising, the quintessence of chic modernism. Exquisitely machined marble, superb metalwork, including nickel-finished lights and switches, and luxurious, smoothly efficient bathroom fittings were commissioned from the best design firms in Germany and shipped to Indore.

The maharaja and his new American wife, Nancy Ann Miller, proved to be discerning patrons and avid shoppers. Muthesius took them to Berlin and other German cities to see the latest and the best furniture that was being made. Among the pieces they selected were tubular Wassily chairs and other classic Bauhaus pieces by Marcel Breuer, sleek and ideal for the tropics. But it was in Paris that the Holkars went on their greatest spree. Guided by entrepreneur Henri-Pierre Roché, who knew everyone, they were propelled into the smartest avant-garde circles.

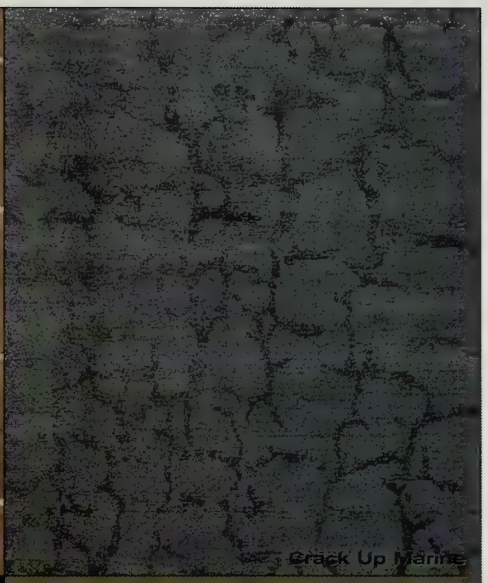
They met all of the most important

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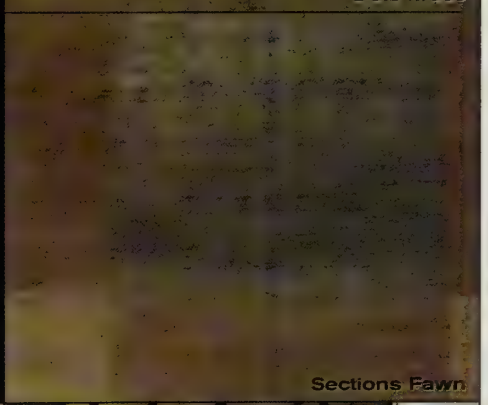


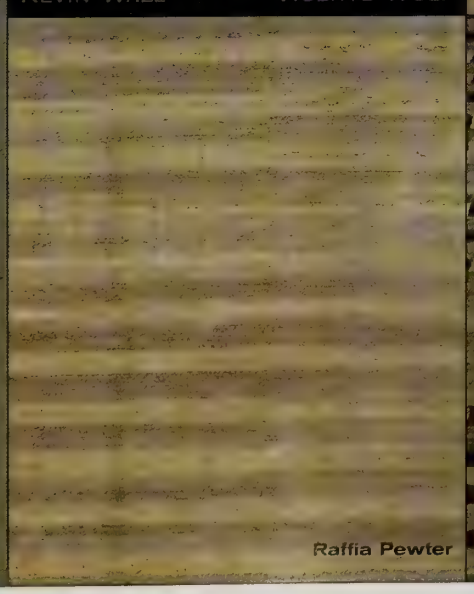
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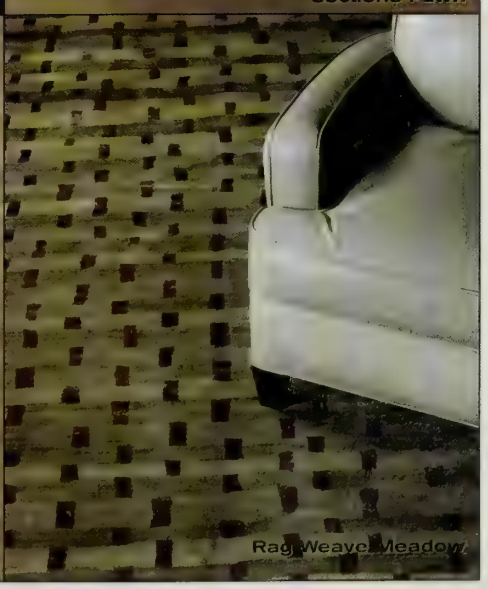
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Historic Design

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artists and writers and designers. Man Ray photographed them, and the society painter Bernard Boutet de Monvel painted a pair of full-length portraits that later hung in the main entrance hall of Manik Bagh. Through Roché they discovered the furniture of the UAM (Union des Artistes Modernes). They bought chairs by Eileen Gray, chaises longues by René Herbst, pieces by Ruhlmann, Charlotte Perriand and Louis Sognot, big abstract carpets by Ivan Da Silva Bruhns and superb tableware from the great Parisian maker Puiforcat. Everything they chose was of the finest quality.

With the palace complete, Muthesius went on to work on other projects for the maharaja, including designs for a houseboat, a railcar, a mobile hunting lodge and many civil architectural projects. But in 1939, with the outbreak of war, Muthesius, a German national, was expelled from still-British India. The fairy tale was at an end, and for years the palace lay forgotten. It was only in 1970, nine years after the death of Yeshwant Holkar, that it was rediscovered—a sleeping beauty, perfectly preserved. When, in the following year, the Indian government officially removed the privileges of the maharajas, the Holkar heirs were obliged to sell; their dream palace was yielded to the state and, somewhat tragically, became the offices of the customs and excise department. But the tale did not end there.

In 1980 a large part of the furniture from Manik Bagh was sold by Sotheby's in Monaco, attracting considerable attention. At that time, museums such as the Kunstgewerbemuseum in Berlin and the Bauhaus Dessau acquired significant pieces. More recently, important examples have been auctioned by L'Arc en Seine gallery, in New York and Paris, and Galerie Doria, also in Paris; a few remain to be sold. American architects and designers such as Lee Mindel have been enthusiastic. But it is rumored that the most enthusiastic collector of pieces from the palace is Sheikh Al Thani of Qatar, who lives in London, where he is attempting to re-create in his house the atmosphere of the original fabled Indore interiors. Ironically, it seems that the "fictitious Manik Bagh" may become a reality. □

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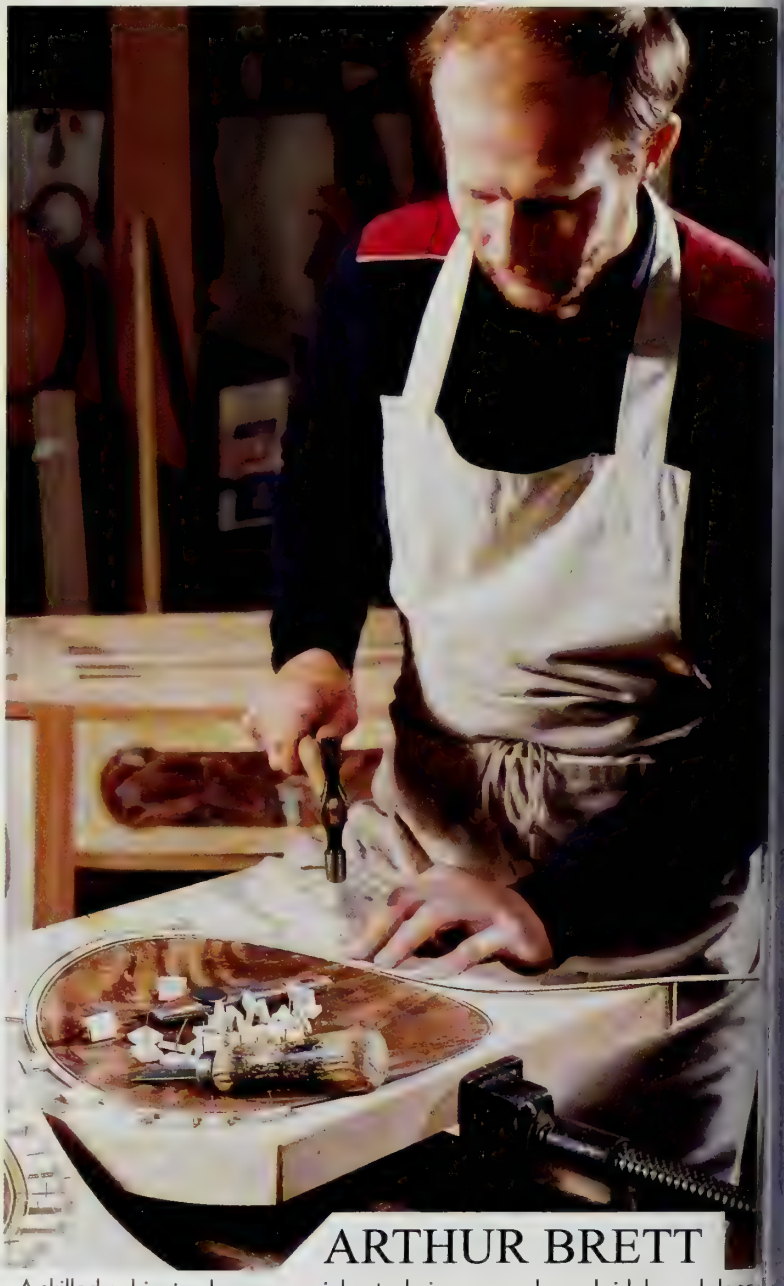
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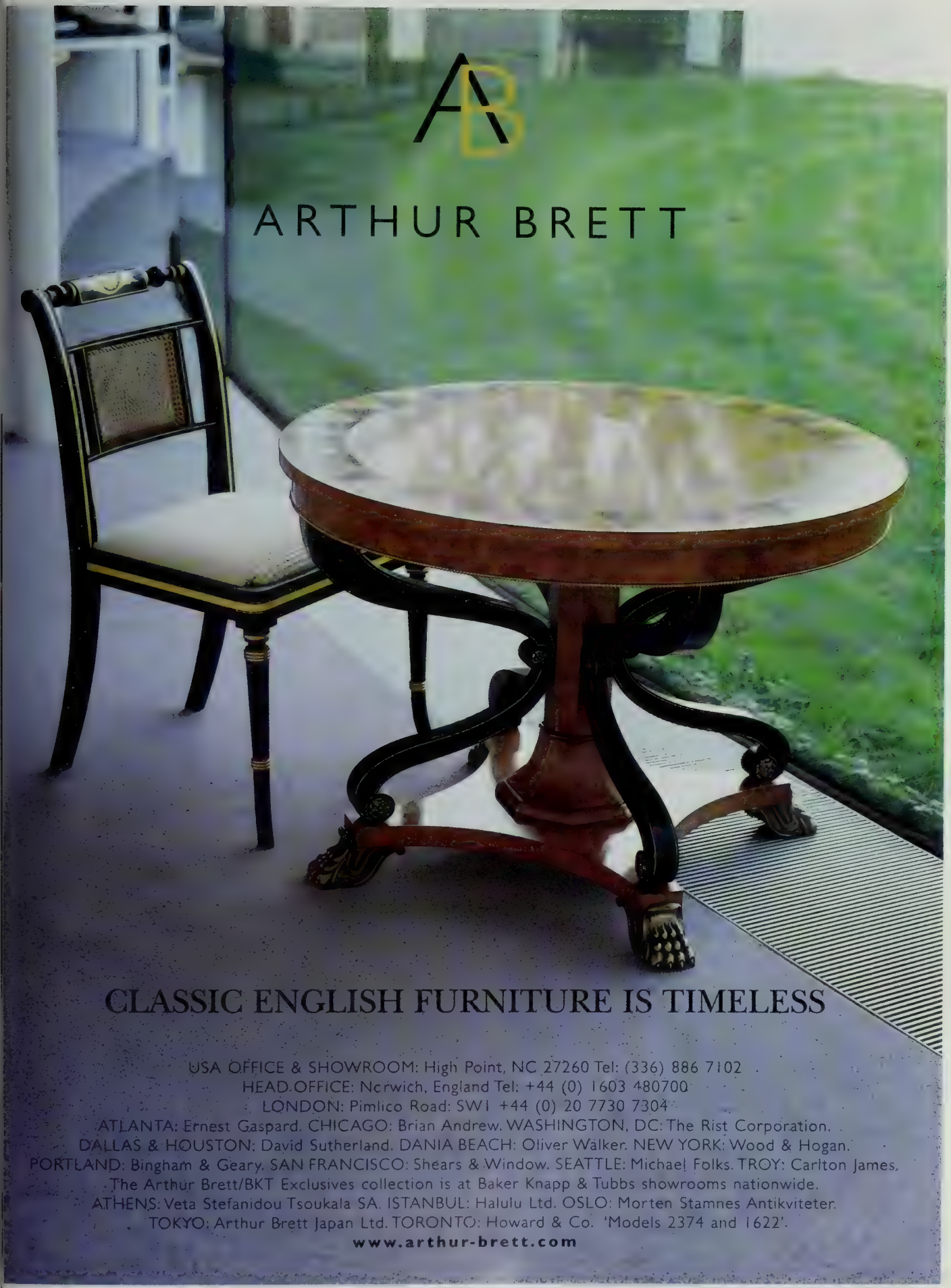
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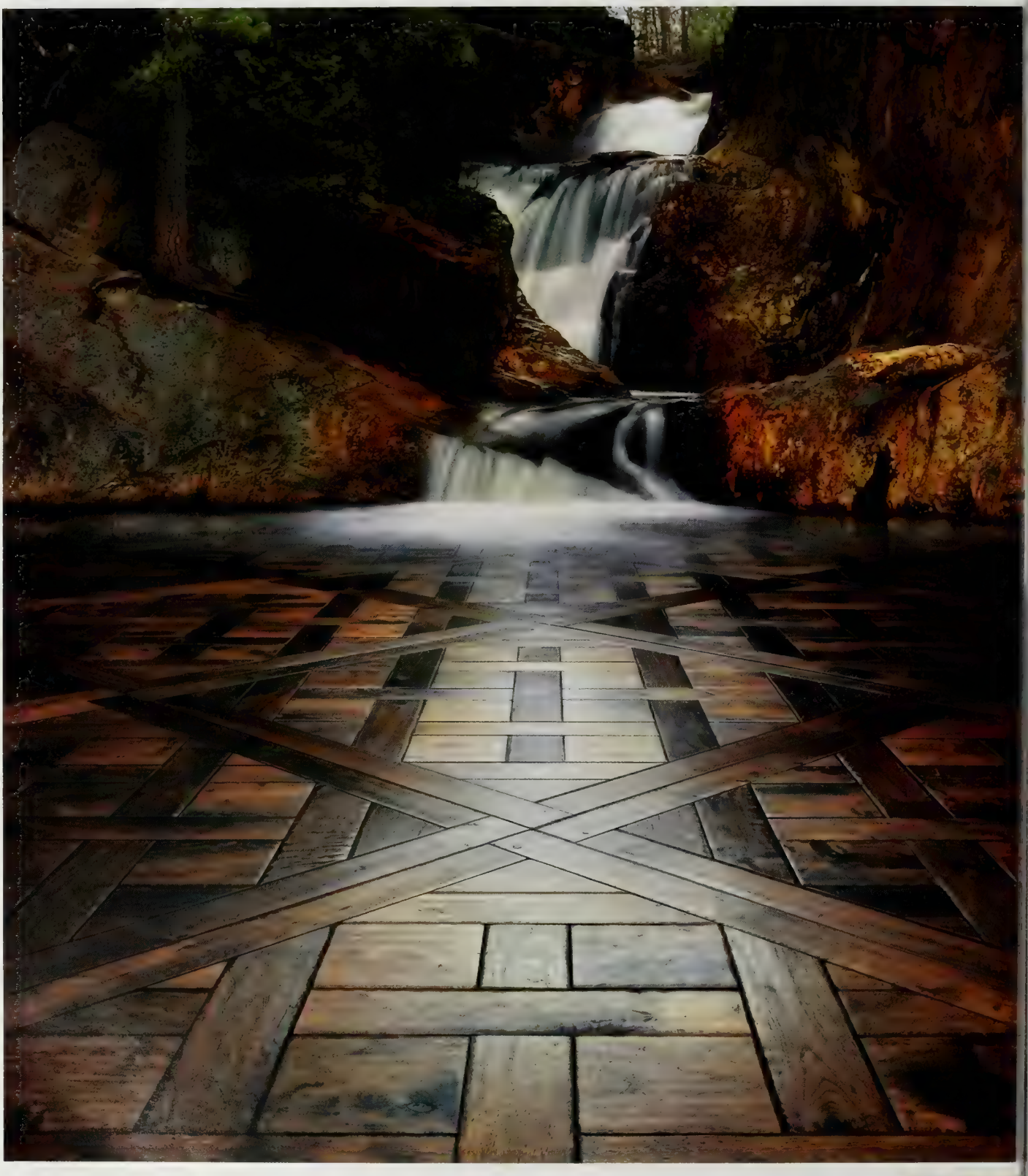
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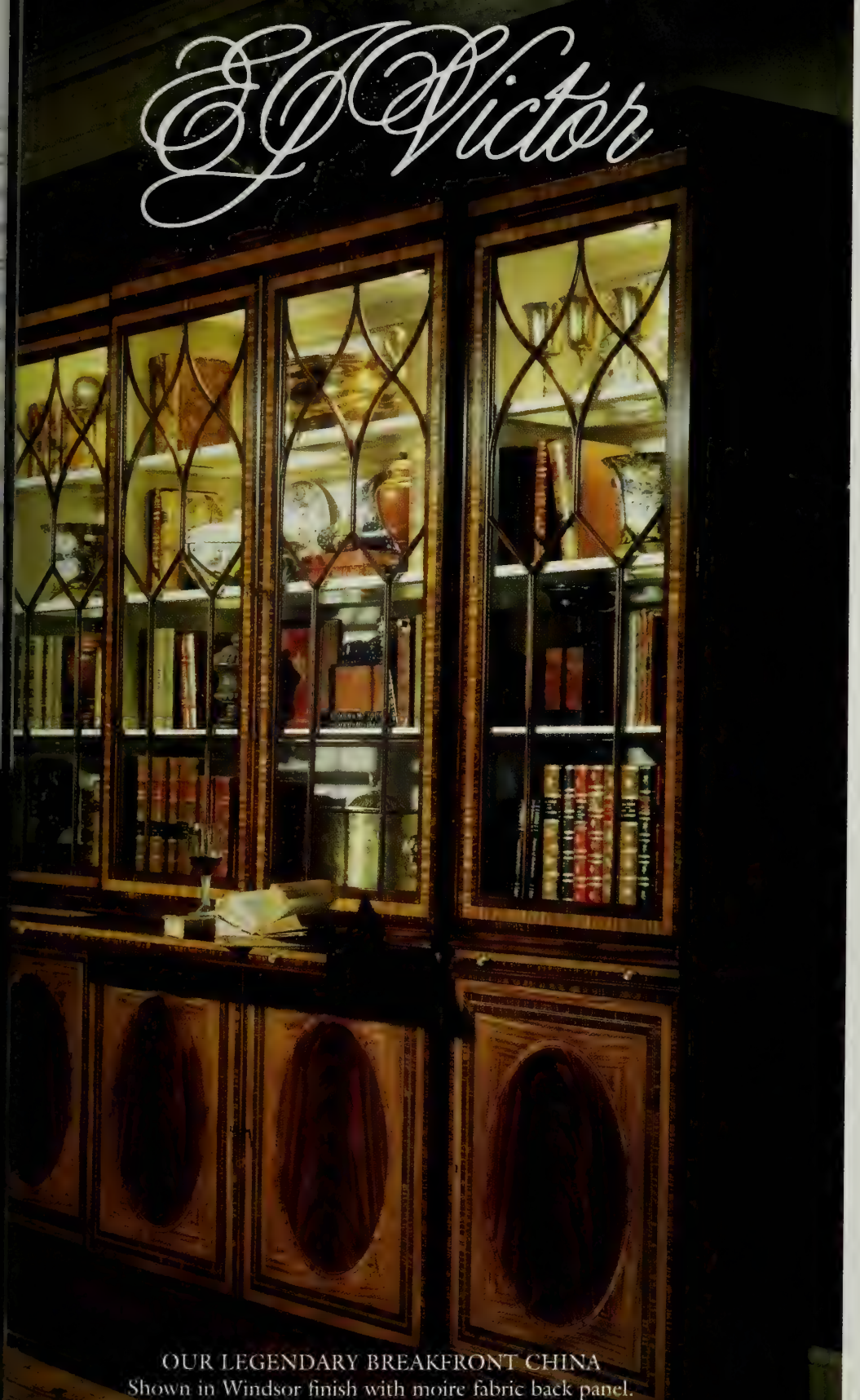
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ABOVE: The Atrium Panel, 46" x 9".
OTHER PHOTOS: The Botanical Drop, 28" x 3-1/2".

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from Lenna: Design is the use of imagination. I took the Botanical Drop and showed it in three different situations: on a cabinet door, in a small kitchen panel, and in a main pilaster in a living room. Each has a different finish. The most unusual is the antiqued bronze that gives the look of an antique bronze casting. The Botanical Drop sells *(unfinished)* for in the range of $160. The Atrium Panel and the Botanical Drop combine superbly for a fireplace decoration. All of the small linears in the photographs are in the new "Revival Collection".
LTK. 5/02

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eviving a Lost Art Hundreds of years ago, mposition ornament was a technique used decorate the great palaces of Europe. aditional crafting methods called for each tiny nament to be handmade from clay-like materi- and placed one at a time. A small composite uld contain 50-60 pieces.

"It's a lost art that's not applicable today ecause it's so labor-intensive," explains Lenna ler Kast, whose passion for interior ornament esign led her to purchase a small business called P.Weaver, whose roots in ornamentation dated ack to 18th century London.

For the art form to survive, it would have have a renaissance. After years of research, P.Weaver invented "Petitsin," a system using mod- rn materials and techniques to create modular ieces from hand-sculpted originals. (The models re sculpted by Lenna's son Rob, an artist.) Used on projects ranging from a staircase's ornamental trim to landmark restorations, the modules can be pre-painted, gilded and glazed, then easily installed by a finish carpenter to form an entire interior. (An elaborate ceiling recently installed in four days by four carpenters would have taken more than four months with the old method.)

Petitsin ornamentation is sharper and more detailed than its predecessor. It's also water-resistant, an asset during the making of "Titanic," one of the many films for which J.P.Weaver has done ornamental design work.

Lenna is proud to play a part in both the preservation and evolution of ornamentation. "It has been our mission not just to make the 'parts' but to put them together into larger sections that are beautifully designed," she says. "In this way, we are creating our own period of design that is a legacy for the next generation." ■

THE ART OF THE CRAFT

Below and right: Lenna's original drawings, based on archival photographs circa 1890.







Far right: A view of the completed interior.

THE ART OF THE CRAFT

Cabinetry with Character In the field of cabinet-making, aesthetics are only half the goal. Particularly in the kitchen, cabinets must be hard-working, engineered to the parameters of space to provide a harmonious and functional system.

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Highly customized cabinet work stems from an individual project approach. At Corsi, much of the actual "crafting" takes place in the planning stage, before the job reaches the workshop. Their staff works with Corsi dealer designers to specify details large and small, from door styles to nuances of trim. Production engineers then study the mechanics of building the various components.

But it is skilled craftspeople who transform plans into objects and a designer's vision into reality. Corsi's team includes specialists in frame-building, hand-carving, door construction, sanding, treatments and assembly of exotic veneers, including pearwood, English sycamore and teak—an area of expertise for the company. All cabinets are custom, and over the years, many unique finishes and treatments have been developed for customers who want to match the hues of everything from a piece of driftwood to antique furniture.

When all is done from scratch, the rewards are especially satisfying. Says Pat Corsi, who founded the company in 1973, "This is a demanding business, because every project is original art. But it's gratifying, too. In this business, it's not enough to like your *job*, you have to like the *work*. And there really is a difference." ■



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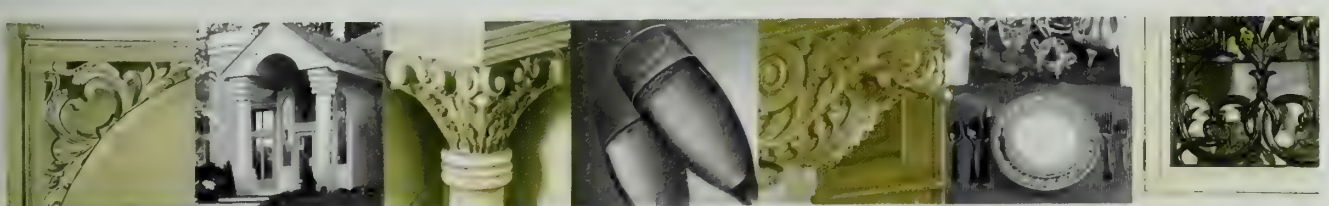
Careful hand-carving[illegible] he corner column of a cabinet frame.



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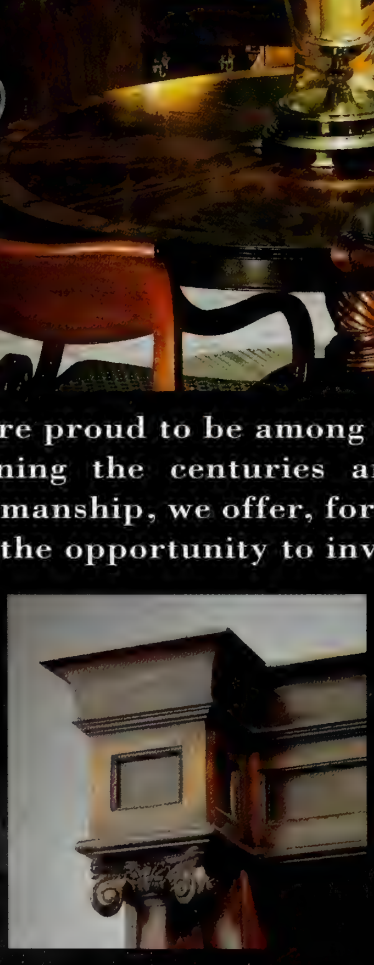
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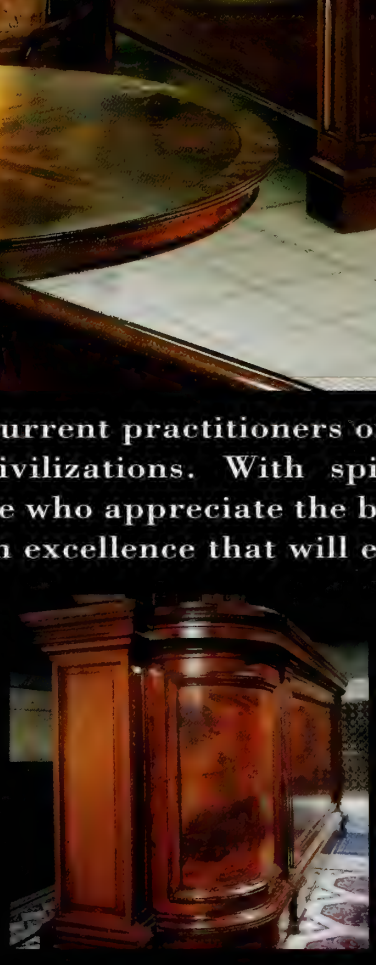
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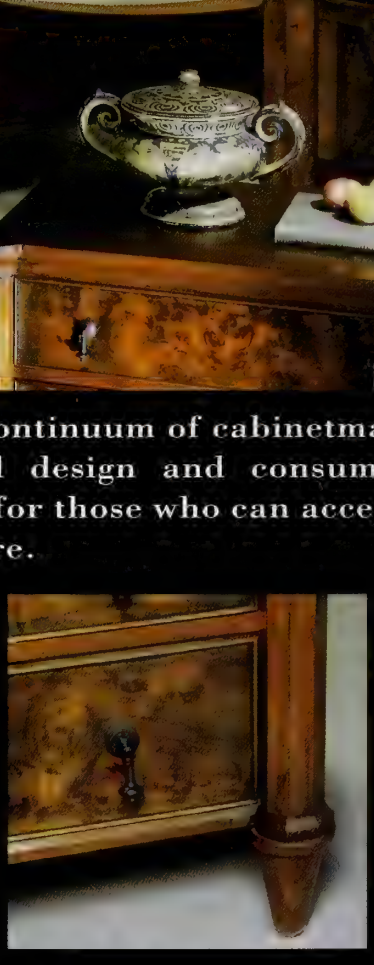
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Building on a Furniture Heritage In old English parlance, the word "cabinetmaking" actually refers to a maker of all kinds of fine furniture. It signifies an exceptional concentration of time and care to get every detail right, not just once but again and again.

For the master craftsman, those details include assessing the character of each piece of lumber and veneer, selecting the finest and making choices about how it will be used within a piece. They include expert finishing for a deep, lustrous patina that catches light and reflects it without looking plastic-coated. They may even include making hardware from scratch when no other option is satisfactory for the job at hand.

Since Michael Craig began his journeymanship as a furniture-maker 30 years ago, the values of extraordinary craft have been very close to his heart. An admirer of America's Federal or Empire period, Craig's now-famous Railroad Baron's Bed is emblematic of his earliest designs. This trademarked classic remains the flagship product of the company built by both Michael and Rosemary Craig over the decades.

With products entirely made in the United States, M. Craig has earned a sterling reputation for its adherence to the finest execution. One early collection was a limited edition constructed of hand-hewn heart pine salvaged from old cotton gins. The Cotton Planter's Collection now sells for three times its early '80s price—a prime example of why investors and collectors continue to seek out his designs. The company's philosophy can be summed up in these words from Michael Craig: "We've taken the furniture industry back 150 years—where we think it should have stayed." ■

THE ART OF THE CRAFT





Hand-carved ribbon and reed details on a mahogany bed frame; a solid American walnut bedpost.

THE ART OF THE CRAFT

Floors of Our Forefathers In colonial New England, settlers built their floors from large cuts of the region's plentiful native pine. Today, we appreciate that era's wide-plank flooring for its honest character and simple, unassuming beauty.

Ironically, re-creating that look is a more elusive task in an industrialized world. First, it means hand-picking wood for the desired qualities of grain, coloration and knotting. These are dictated by the project: new floors are the result of aesthetic choices, while restoration work requires a credible match.

Equally important is the process, as authenticity comes through skillful, time-consuming handwork. Just as the colonists did, the craftsman uses different planing tools to smooth the faces and edges of each plank. The fine lines left by the edges of the block plane create a texture that is highly regarded as a sign of craftsmanship. Beveling is done by hand with a draw knife.

The flooring artisans of Carlisle Restoration Lumber are steeped in knowledge of these historical methods and practice them today. Founded more than 35 years ago in Stoddard, New Hampshire, the company at first focused on replicating old wide-plank floors for restoration. It now produces custom-made floors for clients, using hardwoods such as hickory, white oak and walnut as well as antique woods and traditional Eastern White Pine. Most projects call for planks ranging from 13 to 20 inches wide.

While expanding its capabilities, Carlisle has held fast to the venerable standards of hand selection, slow air-and-kiln drying and handcrafting. The goal: a handsome, stable floor that would make any colonial carpenter proud. ■



Block planing an old-growth Eastern White Pine floor in New Hampshire.

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The Secret Gardens

London's Annual Springtime Celebration of Its Private Squares

Text by Elizabeth Lambert/Photography by Jerry Harpur



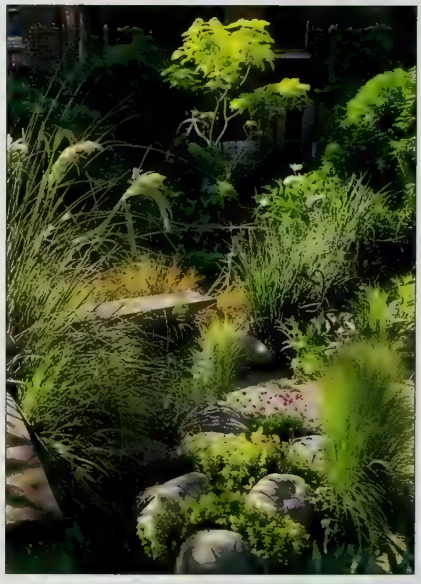
If you happen to be walking down a London street on the second Sunday in June and hear music or garden chatter from behind the hedges, follow those sounds. It's your lucky day.

The annual London Garden Squares Day is an opportunity to see nearly 80 of London's famous private squares. Those squares are very private places indeed. Only residents have a key; the gardens are designed to be seen from the inside. Anyone strolling by hoping for a peek is defeated by dense shrubberies. But on this day gates are unlocked for a morning, an afternoon or a whole long, glorious day of garden snooping and gentle entertainment.

Some gardens have a string quartet or a jazz band, country dancing, croquet or a Punch-and-Judy show; some serve strawberries, cream teas, Pimm's; some sell plants and offer gardening advice; but the real treat is getting inside those gates.

People queue up before opening time, stay until they can be persuaded to leave, and if it rains, well that's all very English. Umbrellas go

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ENNISMORE GARDENS

Above: The garden—one of nearly 80 private squares open to the public on the second Sunday in June—has undergone careful renovation and planting over the past 20 years.

BONNINGTON SQUARE

Locals transformed the former bomb site with found objects and subtropical plantings. Left: Herbs and ornamental grasses grow among carefully placed rocks. The garden is open year-round.

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BELGRAVE SQUARE

RIGHT: A mixed border of pink and purple perennials defines the new Quiet Garden, which was created in a corner of the four-and-a-half-acre square. David Harber designed the armillary sphere.



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up and everyone carries on.

A modest entrance charge goes to charity and gets you into all the squares taking part. The day is the initiative of English Heritage and the London Historic Parks and Gardens Trust. They publish an informative booklet that gives opening times, transportation details and a brief description of each garden. Order a copy in advance or get one at the first garden, then sit down on the nearest bench and have a look at the map. It can take a while to get across town, and opening hours vary, so plan the day carefully.

Each square is as different as the neighborhood in which it finds itself. Belgrave Square is so large that you'll get lost; Little Venice Gardens is a patch of tranquillity.

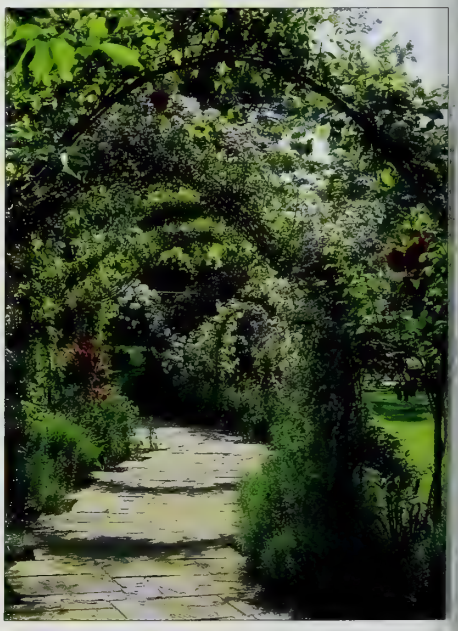
Some are blessed with professional expertise. At Edwardes Square, David Magson, formerly head gardener to the Prince of Wales at

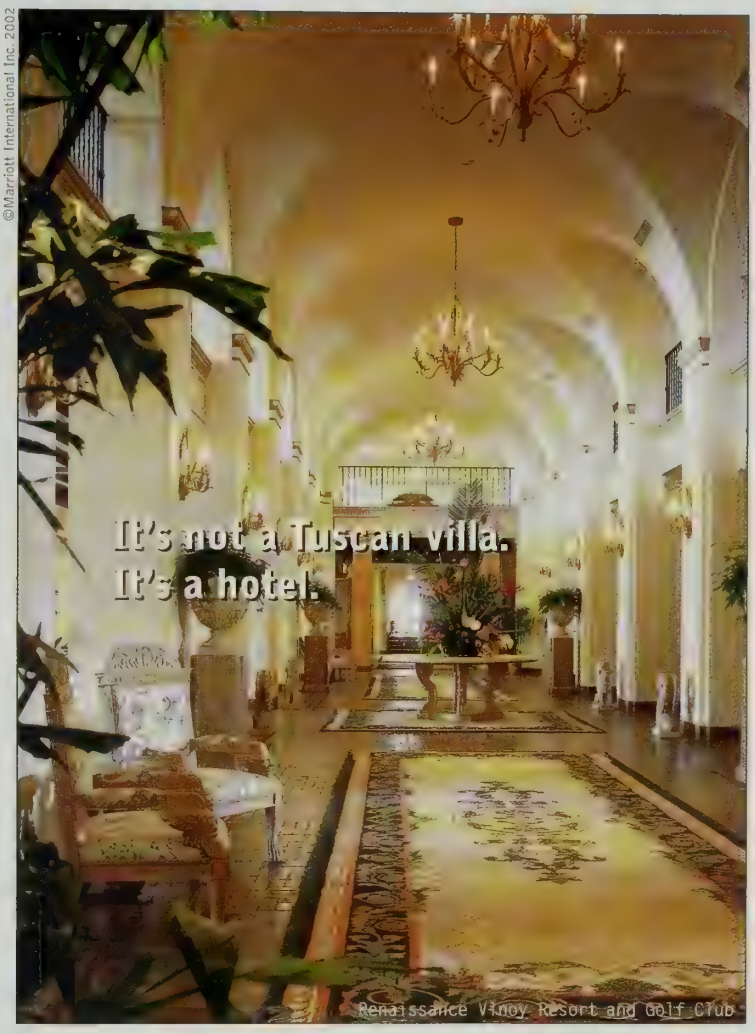
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EDWARDES SQUARE

BELOW LEFT: Laid out in 1820, the garden has meandering paths that weave through croquet lawns, children's play areas and shrubberies. BELOW: A rose-covered arbor shades a paved pathway.







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CLEVELAND SQUARE

LEFT: Spiky phormiums and silver-leafed plants grow on either side of a gravel path. The garden, shaded by mature plane and purple-leafed plum trees, follows its original Victorian design.

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Highgrove, is the gardener, and Lady Mary Keen, garden designer, advises on planting. Nick Barwick, who has worked at Kew Gardens and at The National Trust Garden at Cliveden, is the gardener of Cadogan Place Gardens; garden photographer and writer Roger Phillips has helped create a remarkable garden at Eccleston Square—open for the first time this year—which includes the national collection of ceanothus.

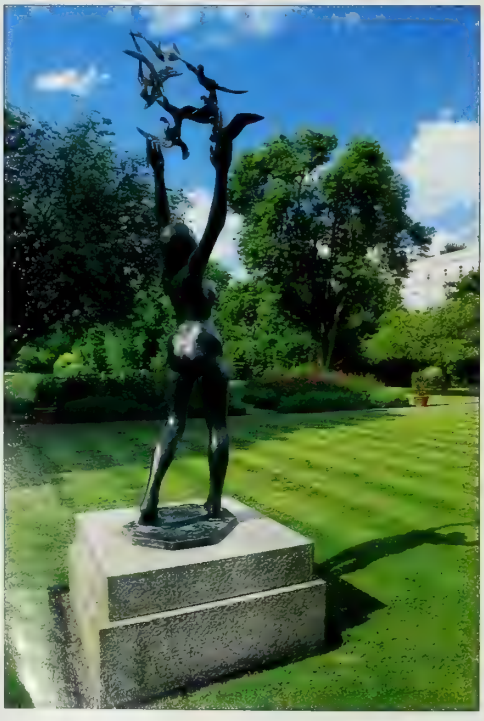
Others are community efforts where locals have rescued wasteland and do the weeding and watering themselves. It is a national certainty—if there's a bit of leftover land, a gardener will turn up.

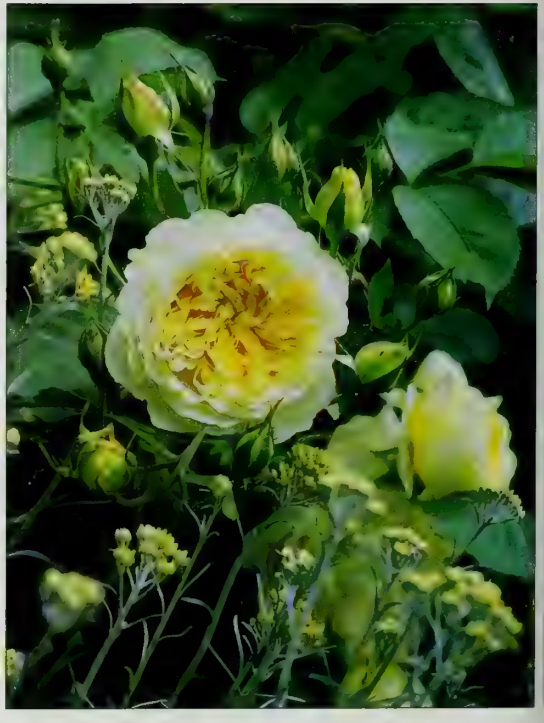
Take Bonnington Square in southwest London, for example. It was derelict land where six houses had been bombed. Locals, including garden designer Dan Pearson, rescued it with a budget they call "about zero." Friends gave them plants that could take a little neglect and subtropical plants that would inspire dreams.

Somebody poked around a marble factory being demolished and discovered a 30-foot waterwheel that had been used to wet-cut the marble. They used it as sculpture. Somebody else found a leaky boat abandoned on Brighton beach. It now rests over the gate and is known as a magical ship that sails abroad at midnight. Their enthusiasm has spread to surrounding streets, neighbors have dug up pavements and put in plants, government grants and local businesses have paid for 100 street trees, and people come from all over the world to learn how they did it.

Some squares have long lists of rules: no radios, no dogs, no bikes, no "activity injurious to the fabric and peace of the gardens." Others are free and easy. In Cleveland

continued on page 142





CADOGAN PLACE GARDENS

Charles Dickens mentioned the garden in his book *Nicholas Nickleby*. RIGHT: David Wynne's *Girl with Doves* stands in the south lawn. FAR RIGHT: The Pilgrim, an English rose, blooms next to curry plants.



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Playroom, Frank Lloyd Wright's Oak Park Home. Photo: Tim Long

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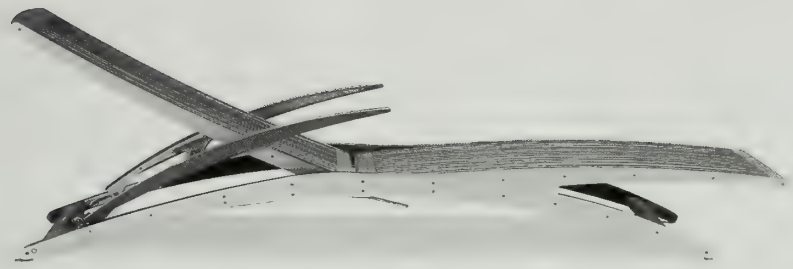
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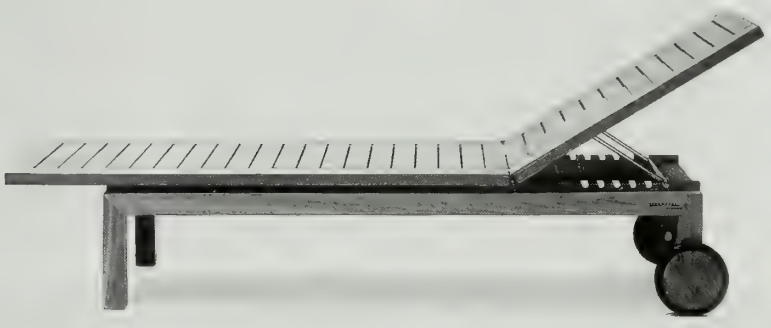
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continued from page 138

Square in Bayswater, an area regenerating as younger families move in, children have their own patch, a large lawn is left open, and football's okay.

Belgrave Square sensibly puts a No Climbing sign on a vulnerable ancient tree that leans at a low angle over a path; Coram's Fields, a seven-acre playground on the site of the 18th-century Foundling Hospital, allows adults only if accompanied by a child. The rules define the territory.

Despite, or because of, their differences, each takes its place in the history of English gardens. Each has its own story to tell, although not all are "squares" in the sense of houses around an open space.

The earliest belonged to the monks at Westminster Abbey, where fields were enclosed for feeding cows and drying laundry. Covent Garden, designed by Inigo Jones in 1631, was the first planned square, but it never had a garden. One lonely tree grew in a paved Italianate piazza—a flower market filled with "shops, sheds, temporary stands, and excavations for wells and privies," a place of "great ffylth."

The notion of a square as a garden rather than just a useful space did not emerge until the 1680s, when Soho Square and Golden Square were laid out in "Grass Platts and Gravel Walks," as designer Thomas Fairchild called them. He opted for more plants, in "the Rural Manner" and "Wilderness Works" so gardens would "look well in the Winter and that Part of the Spring, when Persons of Distinction are in Town."

Alas, that brought trouble. Dense planting made gardens "the Resort of the Idle & the Profligate," places where "great mischiefs have happened to many of his Majesty's subjects going about their lawful occasions." Small trees and clipped shrubs set out along straight paths would be better—everyone visible, maintenance minimal. In any case, formality was the fashion, so that style did very nicely.

But fashion changed again. Capability Brown was busy converting formal country gardens to man-made landscapes. In London, too, straigh paths became curved, greenery was al lowed to billow, and squares becam more than a regimented place to prom enade—they became romantic hideaway

A visitor in 1814 felt that "countr and town in the same spot is a charmin idea" and wrote of "walks, shrubberie and parterres of fragrant flowers.. where ladies arranged in all the splen dour of fashion are taking the air; wher children sweet as Loves chase one an other; and growing beauties... skip lik Zephyrs among the roses."

The rural scene had arrived in town Edwardes Square was designed by landscape painter who laid winding path in and out of shrubberies, although stric rules set limits to country behavior: "N person shall use the Square for the pur pose of breaking horses... or suffer an swine to wander upon the said Foot ways." Residents were required to clean the pavement in front of their house before 9:00 A.M. and must not, absolute ly not, pick flowers.



London squares were high fashion; the big designers entered the fray. Humphry Repton designed landscapes for Cadogan Place Gardens and Russell Square. He liked large trees in the center of a square, because "as a small lake appears large, by the Intervention of Islands, so a small area is increased by the interruptions thrown in the way of viewing the whole at once."

John Nash admired squares as "ornamental enclosures . . . like subscription tea gardens for *genteel* subscribers," although romantic planting once again required watchmen "to apprehend all Malefactors, Rogues, Vagabonds, and other disorderly persons."

The 19th century was boom time. London spread, and new squares like Ennismore Gardens had perimeter paths, where residents could walk and get exercise while avoiding the fog and diseases in town. The great plane trees, so magnificent today, were planted as a barrier against pollution.

Squares like Arundel & Ladbroke Gardens in Notting Hill were communal gardens at the center of the block rather than in front of the houses, but by the end of the 19th century suburban life had brought a halt to new urban squares. Middle-class families, house-proud and intensely domestic, wanted private gardens, "a plot, however small, for the special delectation of our own family," rather than a square as "common parade ground."

During World War II beautiful cast-iron railings were taken out (but never used) for the war effort; air-raid shelters were built under the lawns. Cleveland Square still has a concrete lump that tethered a barrage balloon. London had no time for flowers.

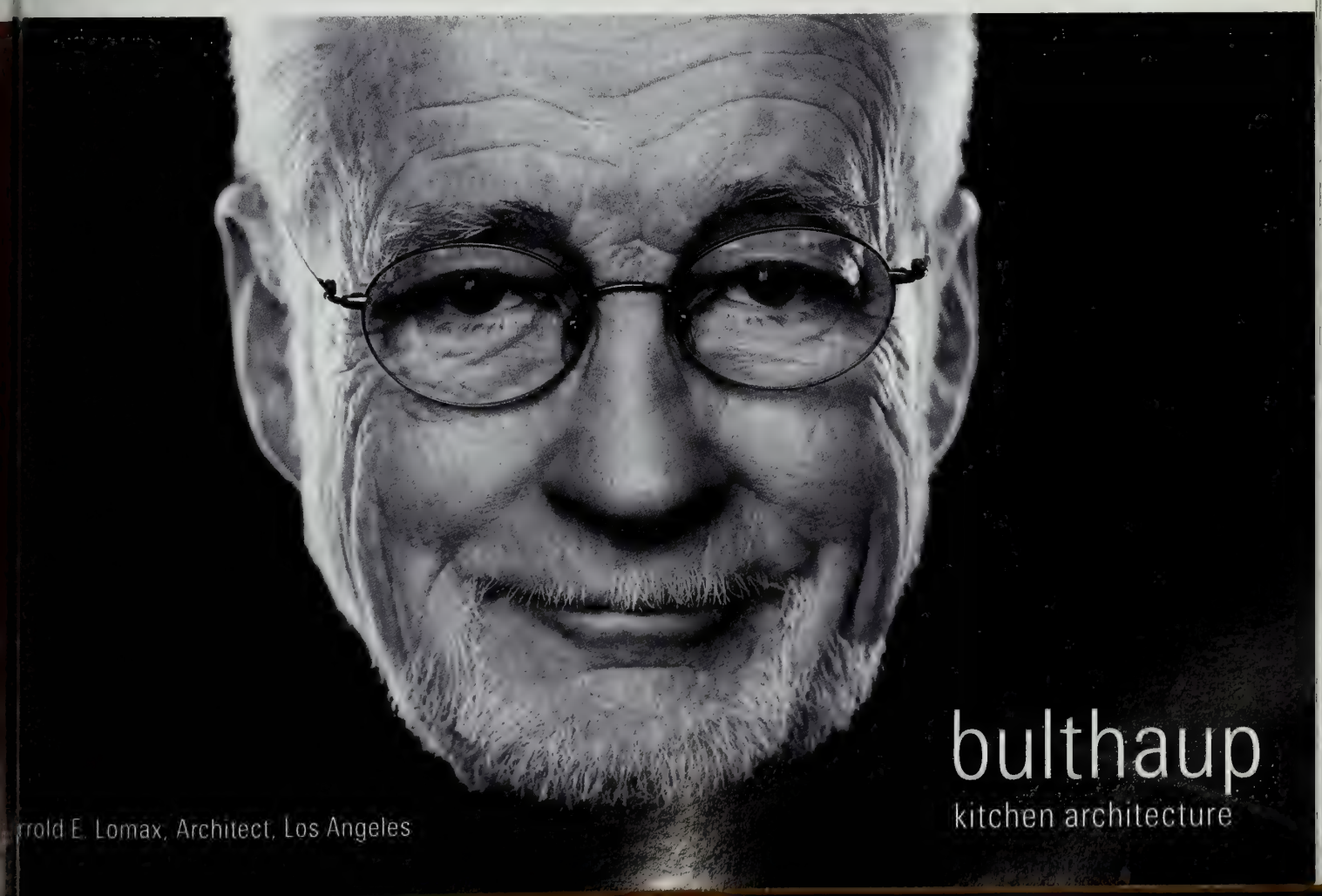
Now the squares are alive again. Some are being restored with historical accuracy, some are being planted with Mediterranean plants to take advantage of warmer winters. Ecology defines the times, and all over town, residents are listing the birds, hoping for the return of the hedgehogs, comparing nature notes.

Gardens accumulate their own history. Ennismore Gardens still remembers Ava Gardner's late-night forays, running across the garden in her nightdress to borrow gin from a neighbor.

Though the landscapes may have changed over time, the gardens continue to flourish in their own daily routines—joggers at dawn, nannies with prams, picnic lunches, children after school, joggers in the evening—but for one day, visitors can join the scene.

Last year an elderly man came to Cleveland Square on Garden Squares Day and confessed that he used to be one of the naughty lads who climbed over the railings to play in the garden. He was beaming. For this one day he could walk in the gate. He'll be back this year, bright and early—he wouldn't miss it. □

London Garden Squares Day is June 9, 2002. For a brochure, send a £6 international money order to London Historic Parks and Gardens Trust, Duck Island Cottage, St. James's Park, London SW1A 2BJ, England; www.londongardenstrust.org.uk.



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TIBURON A Maritime House with Golden Gate Views





In 1978 architect Charles Warren Callister created a maritime-themed house on the San Francisco Bay (*AD*, May 1981). Partly anchored to the rocky land, the redwood structure is also supported by concrete columns built directly into the water. An exterior stairway leads to the main-level living room, dining area, kitchen and den. A solarium off the living room opens onto a sun deck through wood-framed sliding glass doors. A loft bedroom occupies the floor above, while the master and another bedroom fill the floor below. The nautical motif is brought indoors through the use of porthole-shaped windows, exposed ductwork and tubular metal stair railings. A fern garden, visible through a large round window, grows on the land side of the house. $1.85 million.

For information, call our Hot Line, 212/286-6803, x0341.

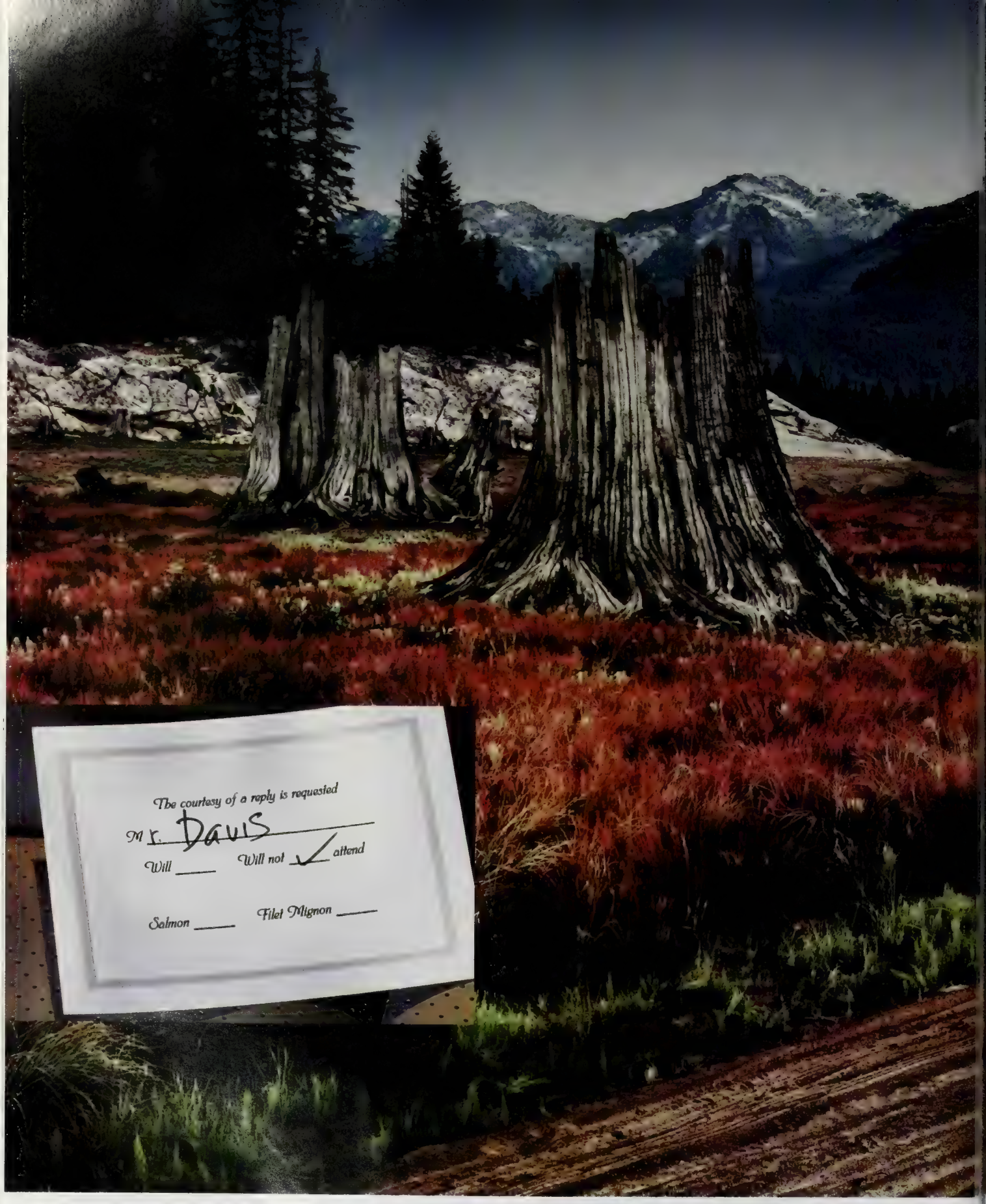
HYANNIS PORT Cape Cod's Late-19th-Century Overlea



High on a hill, with views of Nantucket Sound, is Overlea, a late-19th-century Shingle Style house. Built as a summer residence in Hyannis Port, Massachusetts, the structure remained in the same family for 70 years. During that time it received several additions, including a master bedroom, a garden room and its octagonal tower. The two-story house changed hands repeatedly over the past three decades, falling into disrepair, until it was thoroughly restored in the mid-1990s. Overlea encompasses 5,000 square feet and has six bedrooms. The entrance hall has a fireplace, and the bottom level of the tower serves as a family room. A combination of cherrywood and white-painted cabinetry was used in the kitchen, which has an island facing the outdoor views and an octagonal breakfast room. The light-filled living and dining rooms have hardwood floors, beam ceilings and French doors. The garden room, formerly a porch, has walls of windows that bring the outdoors in. Overlea sits on 1.35 acres of manicured grounds, which include a formal Victorian garden with a square lily pond. $3.8 million.

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continued on page 148



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Spanish Style with Pacific Views

Resting on its own promontory, Villa Verano, in Santa Barbara, California, enjoys sweeping views of the Pacific and the Channel Islands. The Spanish-style house, on a more than 10-acre property, encompasses 14,340 square feet. Beam ceilings are found in the living and dining rooms, which are lined with French doors opening to the outdoors. The master suite has two terraces, one of which leads to a hedged garden with a fireplace. There are four additional bedroom suites and a 27-seat theater. The landscaped grounds include an avocado orchard and two guesthouses. $8.5 million.
For information, call our Hot Line, 212/286-6803, x0343.

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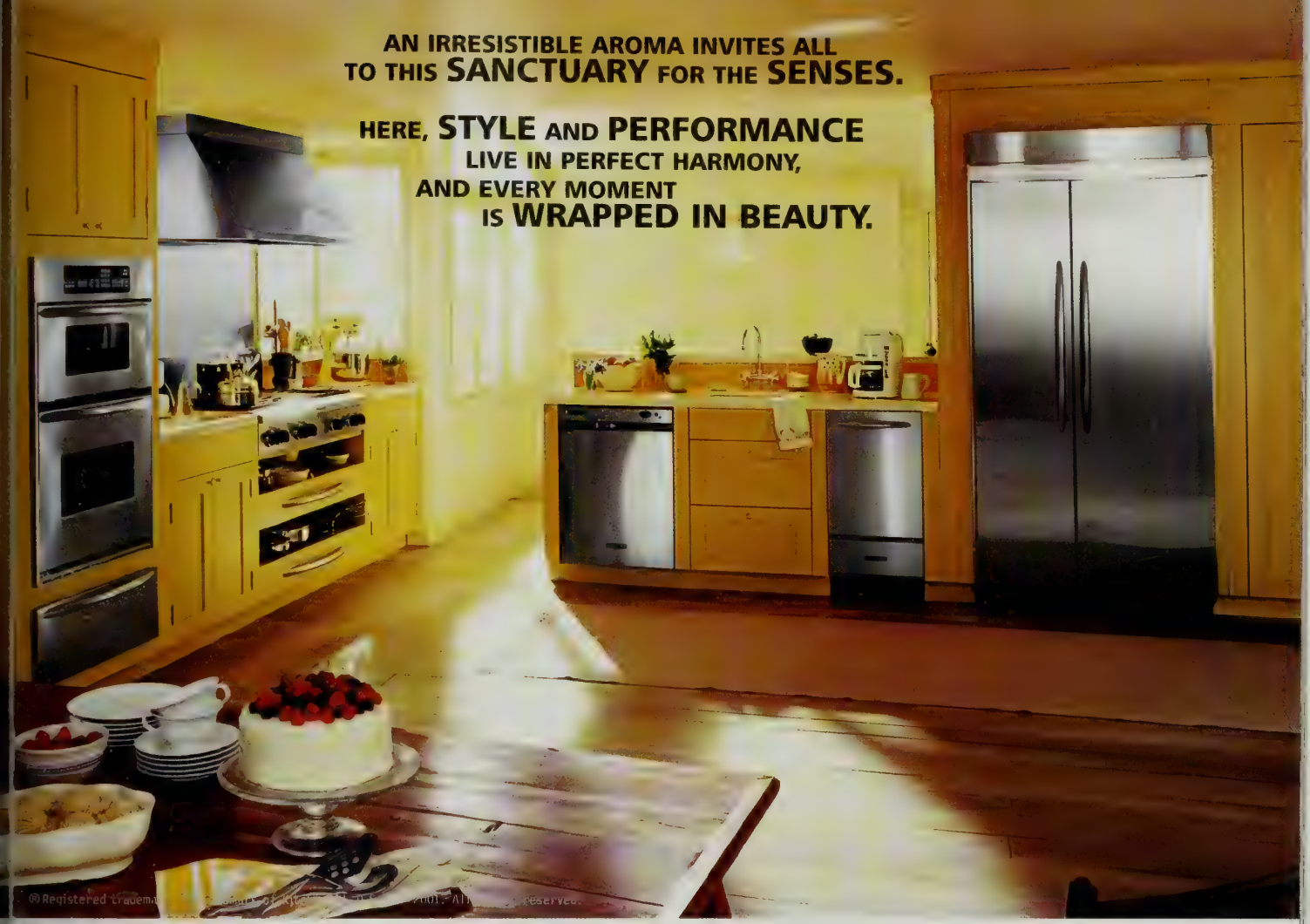




Scottish Inspiration in Englewood

In 1858 railroad and banking tycoon J. Wyman Jones built a manor house inspired by those of his native Scotland. The approximately 13,000-square-foot residence is located on East Hill in Englewood, New Jersey. Fieldstone walls form the eight-bedroom structure, which has been restored and updated. There is intricate woodwork throughout, as in the grand foyer's stairway (above right) and the paneled library nook off the living room. The dining room features a plasterwork ceiling. A breakfast area in the spacious kitchen overlooks the gardens, where a stone terrace leads to a cabana. The 1.7-acre property has a swimming pool, tennis courts and a three-car garage. $3.2 million.
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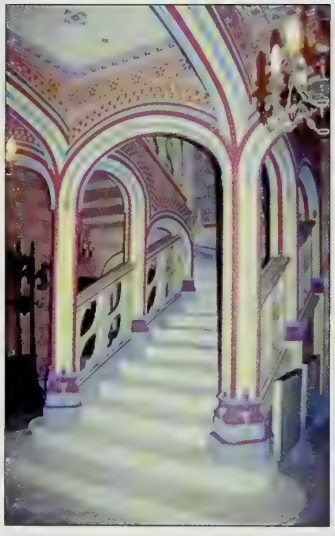
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Royal Roots Anchor a 13th-Century Auvergne Château

Renaud de Vichy, head of the Knights of the Temple, built a château in Moulins in France's Auvergne region, in the 13th century. Three centuries later, the castle was occupied by Henry of Navarre, the future Henry IV of France. The almost 13,000-square-foot structure is now a national historic landmark. The first floor contains public rooms, including the *grand salon*, a music room, a library, a dining room, a tea room (far right) and the kitchen. Four bedrooms are also on this floor. An elaborately painted staircase (right) ascends to the second floor, which has a game room, a trophy room and four bedrooms. Four more bedrooms are on the third floor. A balustraded balcony overlooks the property's formal gardens. Also on the 17-acre site are an Italian garden, a swimming pool, a barn and stables. $3.5 million, including artwork and furnishings. *For information, call our Hot Line, 212/286-6803, x0345.*









AMELIA ISLAND

19th-Century Charm off Florida's Coast

Amelia Island, positioned between the Intracoastal Waterway and the Atlantic on Florida's northern border, is home to The Prescott House. Located in the Silk Stocking District, the structure was built in 1876 by a local merchant and has been expanded through the years but retains its original architectural character. Heart-pine floors and ceiling fans are found throughout the three-bedroom house, which has five fireplaces. The dining room features antique wainscoting, and the fully equipped kitchen, which was updated in 1999, has tile floors, cherrywood cabinetry, marble countertops and a limestone island. A brick fireplace anchors the master bedroom. The approximately 3,710-square-foot house has a first-floor wraparound porch, and second-floor porches, with Chinese-fretwork railings. A two-car garage is located on the half-acre landscaped property, which has a pergola, an English garden and a fishpond. $895,000.

For information, call our Hot Line, 212/286-6803, x0346.

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Art & love

In the heat of redecorating, it's all too easy to lose one's sense of romance among the fabric swatches and paint chips. It helps to remember that every object in a room should have a story to tell.

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A country road leads to the granite-walled entrance of Cold Spring Farm in North Bennington, Vermont. More than 19 acres of meadowland unfold around a circa 1900 farmhouse overlooking a trout pond and two huge gambrel-roofed barns; one is a studio, and one has a theater and a guest apartment. The living and dining rooms of the four-bedroom house have recessed lighting, built-in bookcases and windows with indoor shutters. A one-bedroom apartment with a private entrance is on the second floor. The property has a guest cottage and two additional outbuildings. $1.1 million. *For information, call our Hot Line, 212/286-6803, x0347.* □



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SANTA BARBARA CRAFTSMANSHIP







A table in walnut, left, and a Spanish-style chair, above, at Ronchietto Restorations

"I love re-creating furniture from other periods," says Gigi Ronchietto, of **Ronchietto Restorations**, "and imagining the history recorded there by the owners." Located in Santa Barbara, California, Ronchietto's workshop is a favorite destination for architect **Jack Lionel Warner** (right, with Ronchietto, center, and his partner, Anastasha Rousso) for its collection of reproduction wood furniture.

"Because he also restores antiques, Gigi knows the vocabulary and how things were put together," Warner says. "An understanding of design and attention to detail make his work outstanding."

"I'd been working with Jack for a number of years as a restorer," Ronchietto adds. "He found an antique for a client, but it was the wrong size. He asked if I could reproduce it in the size that was needed." Since then Ronchietto's collection, which is inspired by 16th- and 17th-century European craftsmanship, has become his main focus. Highlights include an Italian-style chalice-leg table in maple and a Spanish-style dining table in walnut.

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FINDING SHADE IN THE CITY OF LIGHT

"They do lampshades for all the best hotels in Paris," New York–based designer **Carlos Aparicio** says of **Abat-Jour Bouchardeau** (left), which specializes in restoring or reproducing just about any kind of shade, in any fabric or with any trim. "And if you buy a vintage or antique lamp that needs rewiring, they know how to do that too." Located near the Bastille, the studio uses a range of materials, such as silk, parchment, fur and leather. "Shades are really very difficult. The staff at Bouchardeau knows about proportion and history, and they know how the shade's seam should be," Aparicio explains. "Every time I go in, I always see at least a few Jacques-Emile Ruhlmann and Jean-Michel Frank lamps that need shades. That's how you know who's been buying what in Paris—you'll see it at Bouchardeau."

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continued on page 158



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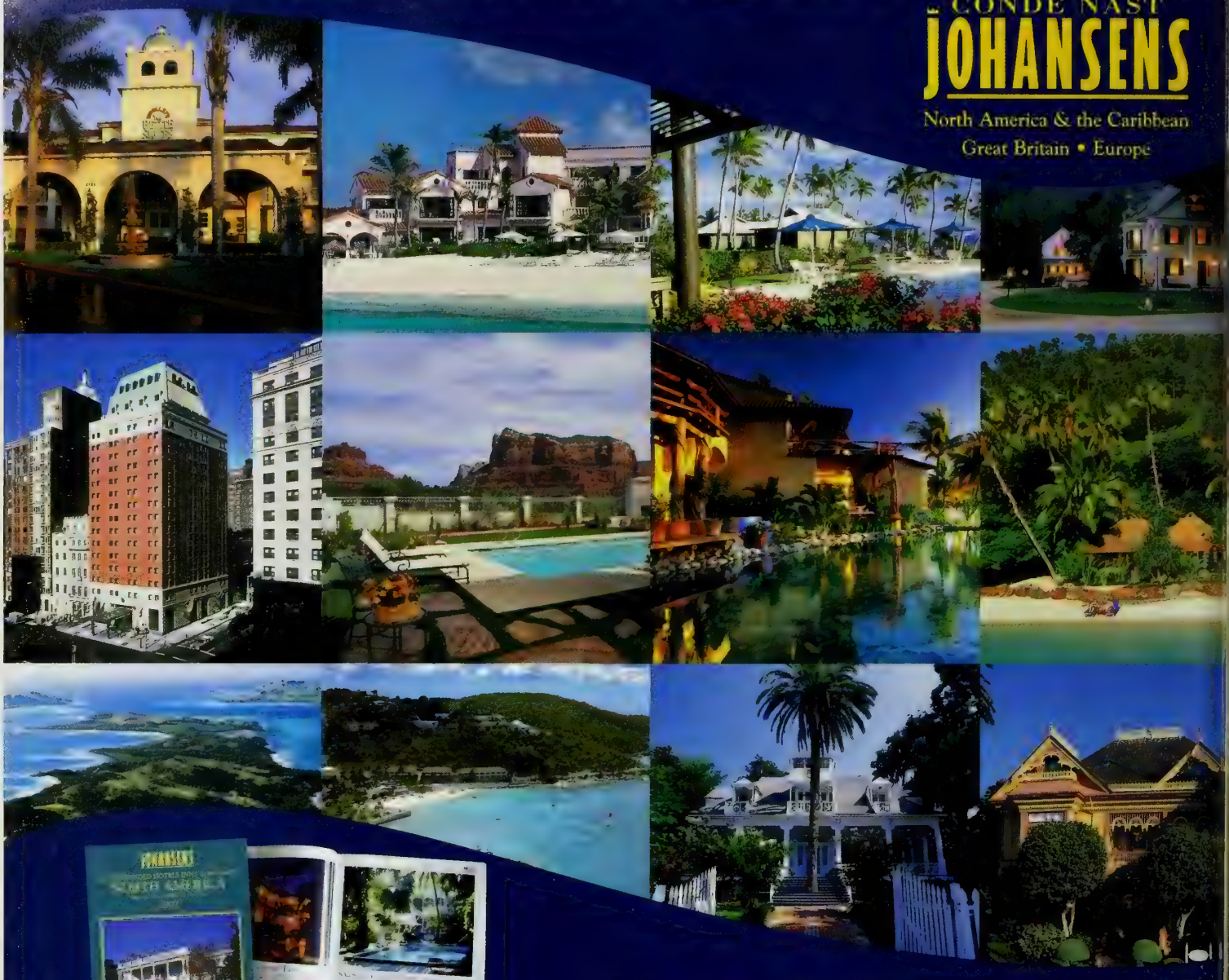
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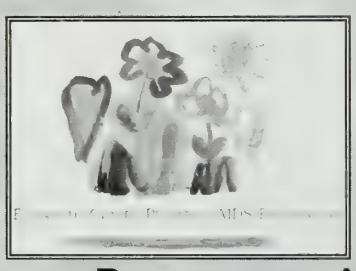
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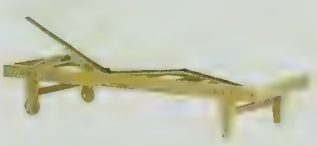
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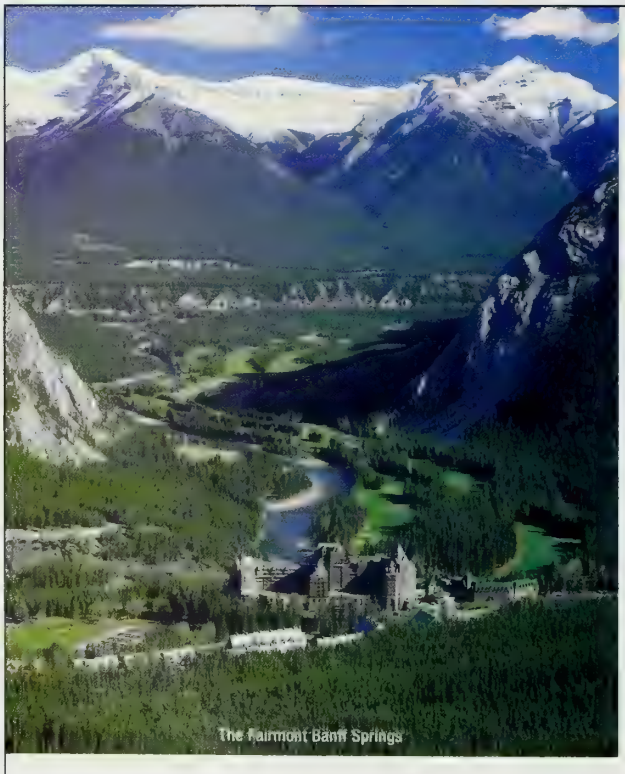
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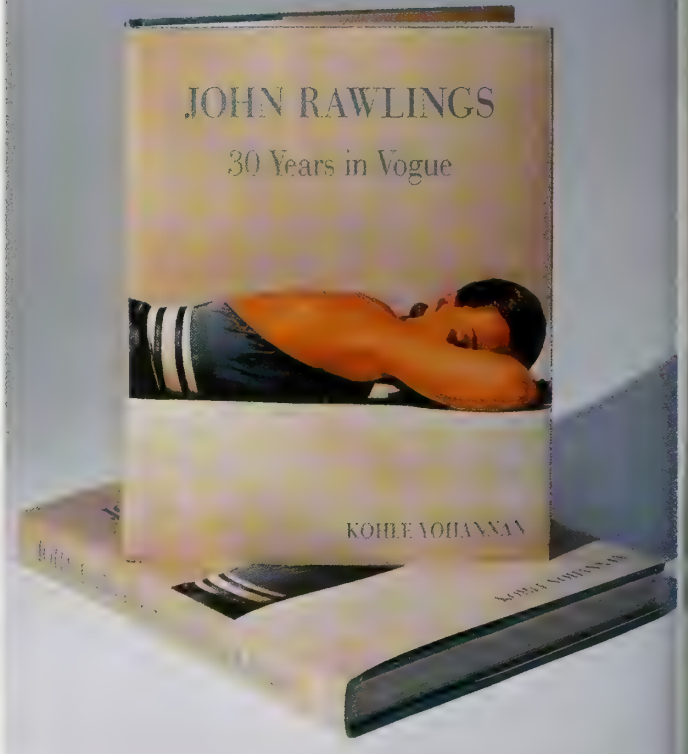
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IN THE SHOWROOMS

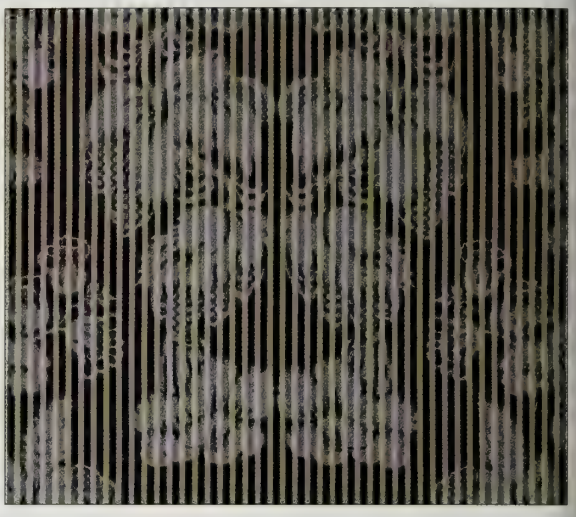
By Jeffrey Simpson



***Le Printemps*, a new upholstery fabric from J. Robert Scott**

● J. Robert Scott

Los Angeles–based designer **Sally Sirkin Lewis**, owner of the furniture and fabrics showroom J. Robert Scott, which has locations in New York (212/755-4910) and Los Angeles (310/680-4300), has created the Scott Classics Collection of furniture. There are four sofas: the Jeffry; the Mansfield, which is available as a sectional; the Sir Gregory; and the St. James. The Sir Gregory sofa is upholstered in a light brown chenille. There are three lounge chairs, the Jeffry, the Mansfield and the St. James, each with an ottoman. Lewis has also added to her collection of fabrics with Les Saisons, a line with four sets of patterns, named after the four seasons. *Le Printemps* is a 1930s-style embroidered design of berries and vines that is available in four color combinations, one being white on a gray background.



● Claremont

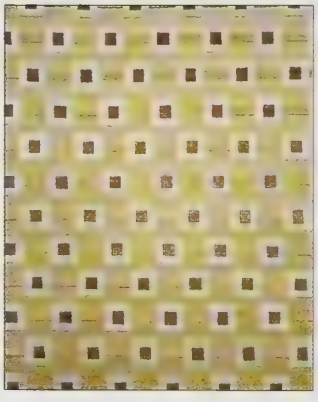
The venerable English fabrics company Claremont, which has a showroom in New York (212/486-1252), is offering new designs drawn from its archives. *Striped Damask Aubergine* is a cotton-and-silk blend with a pattern of stripes over flower images.

Above, Claremont's *Striped Damask Aubergine*, a cotton blend

Below, *Monet*, a new fabric by Jacques Bouvet at Niermann Weeks

● Rug Art

Rug Art, a small company owned by Vidal Sasson that specializes in hand-knotted wool rugs, is represented in New York at Kevin Hart (212/966-1963) downtown and Sirmos (212/371-0910) in the D&D Building. The line, including *Marseilles* (right), features geometric cut-pile patterns and was inspired by Ludwig Mies van der Rohe and Le Corbusier, Sasson says.



● Beacon Hill

A new collection of silks at Beacon Hill (800/921-5050) was designed to complement the firm's reproduction furniture and other fabric lines. *Tailleur* has an embroidered pattern of blossoms and leaves in fuchsia on white. *Neenah* has broad stripes —one combination alternates a wide yellow stripe with narrower ones of red and green (right).





● Niermann Weeks

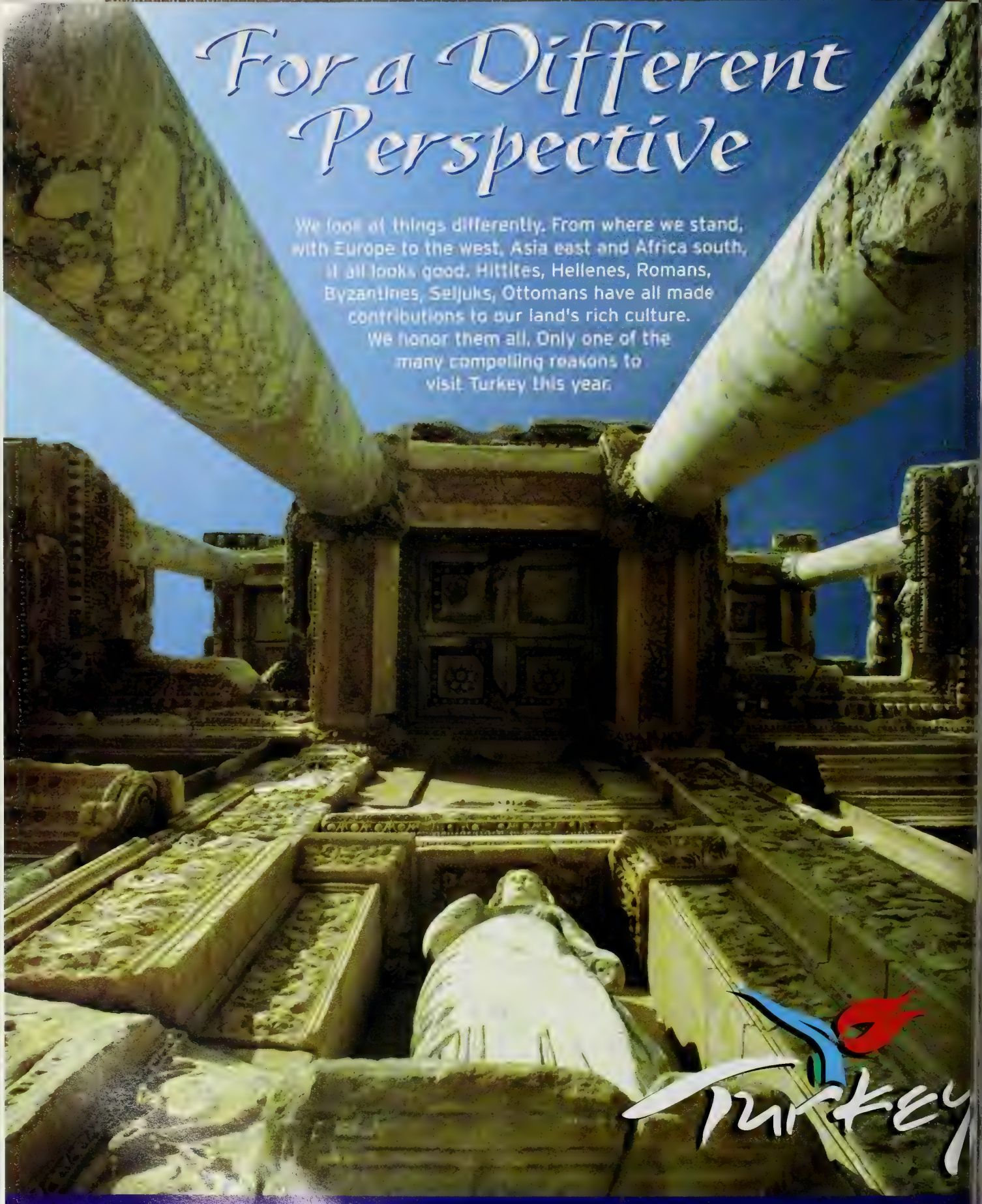
French fabric company Jacques Bouvet et Cie. is newly represented at Niermann Weeks (212/319-7979). The latest designs include *Monet*, a woven pattern of blossoms and leaves with a ribbed stripe; *Etoile de Mer*, a cotton blend featuring stars on a crinkled background; and *Belle Mare*, a crewel-embroidery design with flowers and twining vines on white cotton. *Monet* and *Etoile de Mer* are available in the same range of muted colors, including olive green, cinnamon, pale gray and pale pink. □



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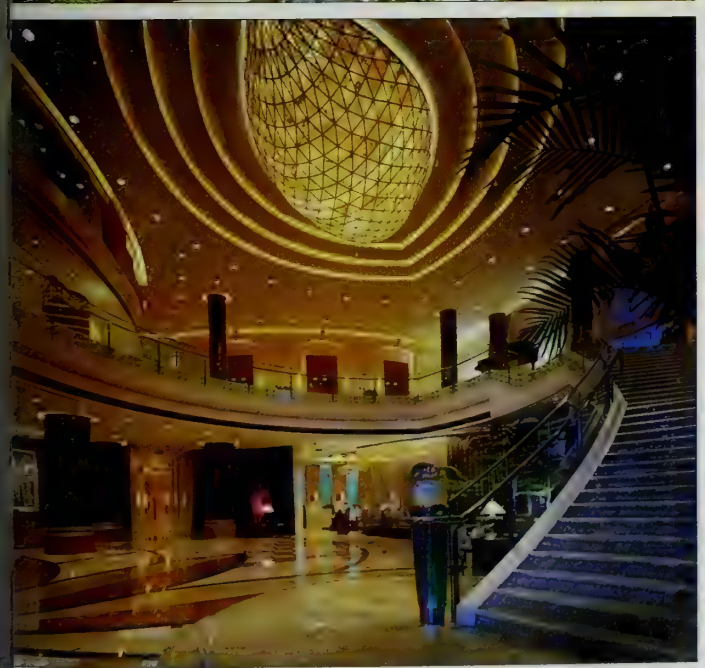
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CHINA

Shanghai's St. Regis

THEATRICALLY GRAND AND THOROUGHLY GRACIOUS



Architecture by
K. Jeffries Sydness, AIA
Interior Design by HBA/
Hirsch Bedner Associates
Text by Michael Webb
Photography by
Jaime Ardiles-Arce

If Chairman Mao could see what is happening in Shanghai today, his well-preserved body would spin in its casket. For this great trading city, once known as the Paris of the East, has returned to its capitalist roots and is busily reinventing itself. The Jin Mao Tower—a silvery pagoda whose name signifies "great wealth"—rises 1,400 feet over the new financial district of Pudong. Freeways speed you through tunnels under the river and high above bustling streets. The banks and trading houses of the legendary Bund have been refurbished, along with the Peace Hotel, built in the 1920s as the Cathay, where Noël Coward wrote *Private Lives* in four days while recovering from a bout of the flu. Elegantly dressed crowds flock to the new French-designed opera house across the street from People's Square, where Red Guards denounced the "poisonous weeds" of Western culture only 30 years ago.

The turnaround has resulted in an influx of international luxury hotels, and the St. Regis Shanghai, the latest branch of the St. Regis hotel chain, has swiftly won acclaim. Though distinctly different from its parent in Manhattan

LEFT: New York architect K. Jeffries Sydness created the innovative tower of the St. Regis Shanghai hotel, in the heart of the Chinese port city's new financial district. OPPOSITE: In the lobby, an elaborate alabaster light fixture echoes the tobacco-leaf pattern of the inlaid marble floor. The staircase leads to the lobby bar.





ABOVE: The Imperial Suite's double-height living room is "spacious and elegant," says chief designer Mathew Lui, of Hirsch Bedner Associates' Hong Kong office. The sofas are covered in a Donghia mohair; the lounge chairs, foreground, in Edelman leather. Jim Thompson drapery silk. McGuire lamps.

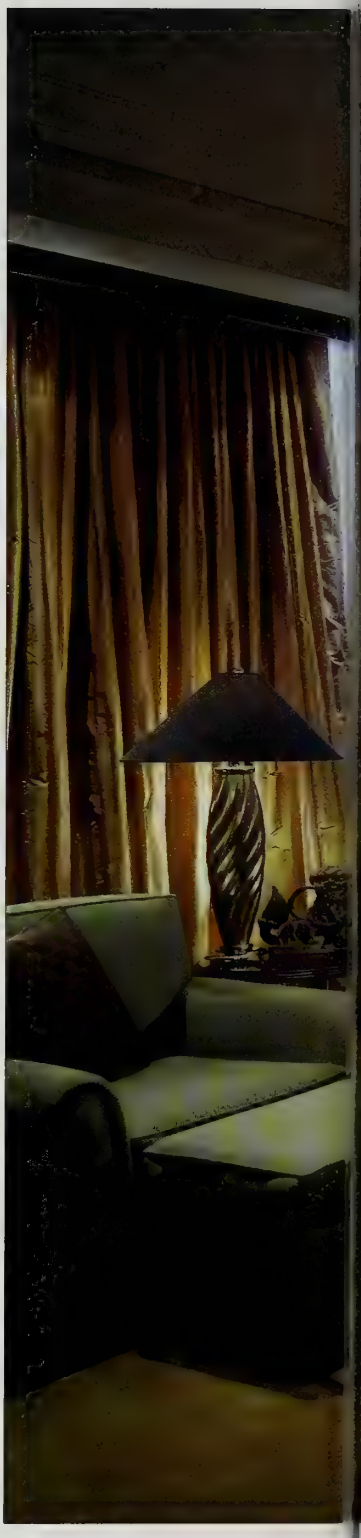
BELOW: Sydness designed the stainless-steel grid with glass insets that punctuates the ceiling of the pool area and health club. "It mirrors the mosaic in the pool," says Lui.



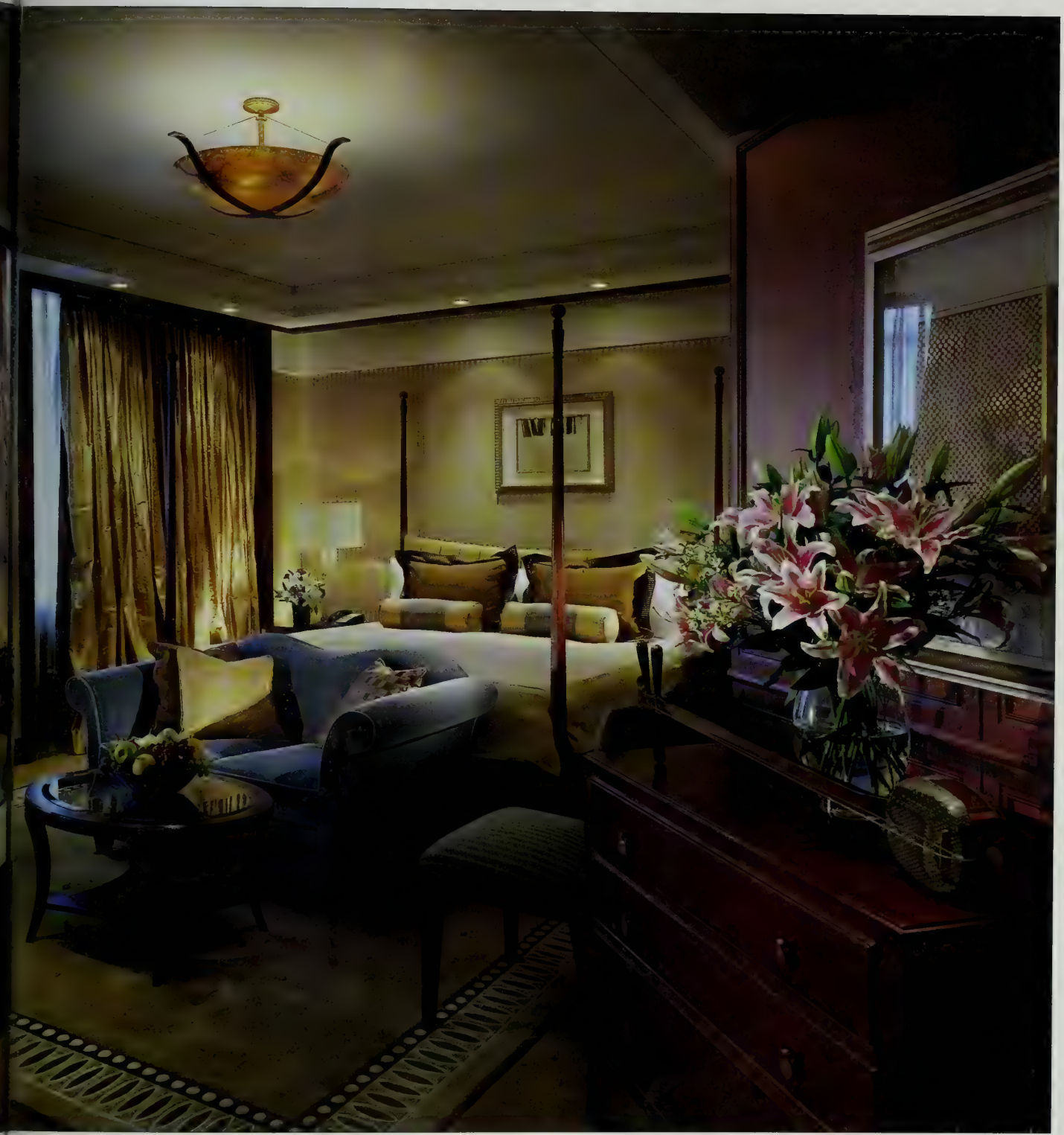
and its sibling in Beijing, this venture is a standout for its fusion of cultures, of tradition and modernity. Shanghai HongTa Hotel Co., the Chinese developer, organized an international competition to select the architect of the 40-story tower, and the commission went to K. Jeffries Sydness, who was a partner at Johnson/Burgee before launching his own New York firm, Sydness Architects.

"We wanted this building to look like a hotel, not an office, and to avoid overwhelming its residential neighbors," Sydness explains. His design is as brilliant as it is simple. The concrete frame is clad in red granite (in reference to *hongta*, which translates as "red tower"), and the façades are composed of a grid of square window openings, each divided into four. Public and guest rooms occupy two slender stone-faced slabs that appear to slide past each other and bracket an infill of glass that provides a central, naturally lit hallway at each level. The tops of the slabs are sheared off in gently curved arcs that cut across this grid and give the building its signature profile. Daylight models the surface relief of the tower, which is outlined in red fiber optics at night.

All the interiors were designed by a team from the Hong Kong office of Hirsch Bedner Associates that was



headed by Mathew Lui. With his keen understanding of the new China and his experience of designing the St. Regis Beijing, formerly the International Club, he was able to perform a delicate balancing act. "At the first meeting the clients made it clear



that they wanted something that was unique to Shanghai and different from the city's other grand hotels," he says. It had to be unforgettable but gracious.

The show begins in the four-story atrium that projects from the southwest end to serve as a grand entrance. "We decided to treat this curvilinear lobby, with its sweeping staircase and encircling balcony, as a theater," says Lui. Ziegfeld would have applauded the panache of the inlaid marble floor and burgundy columns that shimmer in the glow of an elliptical light fixture suspended within backlit moldings. You half expect an unseen orchestra to accompany a parade of jeweled and feathered showgirls descending the staircase. The reality is more prosaic, but this is a

continued on page 249

"For the Imperial Suite's master bedroom, we used the same red accents and gold tones found in the lobby," says Lui. "In China red and gold is thought to be the most auspicious color combination." The four-poster bed has a headboard upholstered in Edelman leather; Donghia silks cover the bolsters.

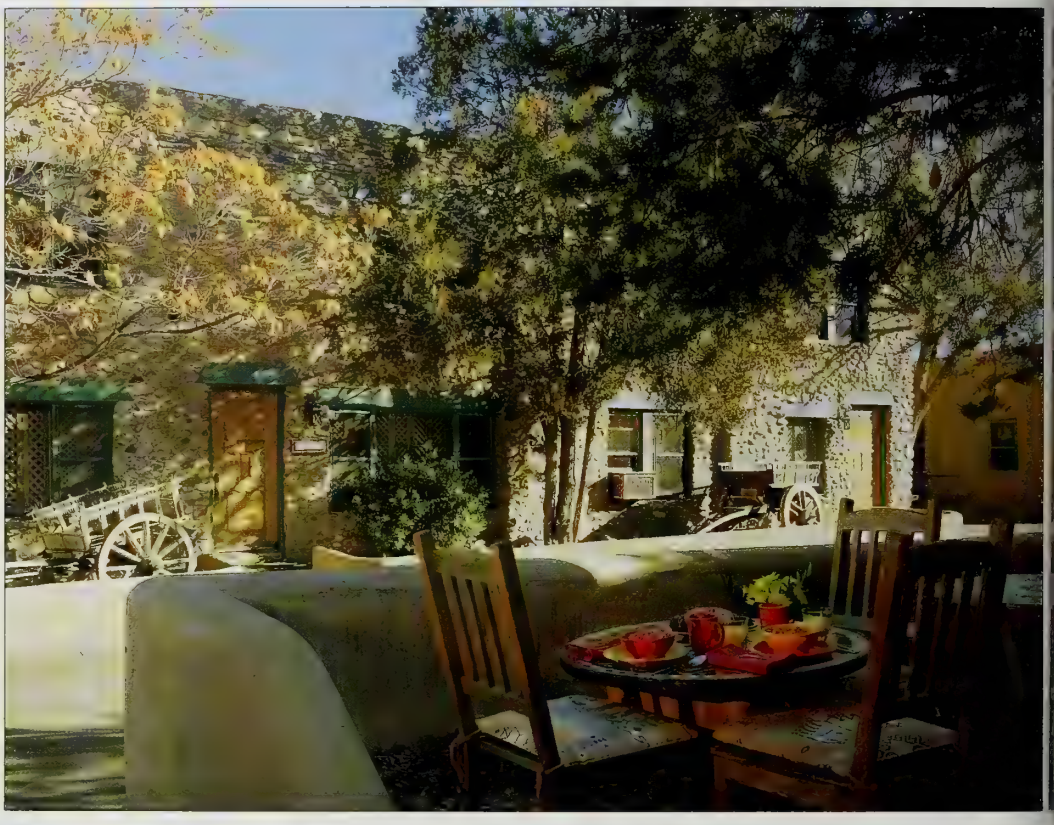
1001 Nights

AN EXOTIC INN IN SANTA FE FIT FOR SCHEHERAZADE

Text by Wesley Pulkka/Photography by Robert Reck

The sound of a sitar is all that's missing in the south courtyard of Seret's 1001 Nights Inn, an unexpectedly exotic space in Santa Fe that evokes the feeling of a Himalayan mountain village. A long, single-story adobe building faces a teak swing from India, a Jain altarpiece and a bronze Islamic astronomical instrument. Guests are thus enlightened that this is not a typical Southwest hotel.

In 1996 Santa Fe designers and importers Ira and Sylvia Seret opened their 22- (soon to be 23-) suite inn; it occupies both sides of East DeVargas Street in the Barrio de Analco, the city's oldest neighborhood. The compound, which includes a large two-story New Mexico river-rock building, is within easy walking distance of Santa Fe Plaza and Canyon Road art galleries, museums and restaurants.



"We want our guests to feel both at home and in a far-off land," says Ira Seret, who, with his wife, Sylvia, combined Far Eastern art and objects and Western-style comfort at their 1001 Nights Inn in Santa Fe. RIGHT: Some of the 22 suites are in the Old River Rock House.



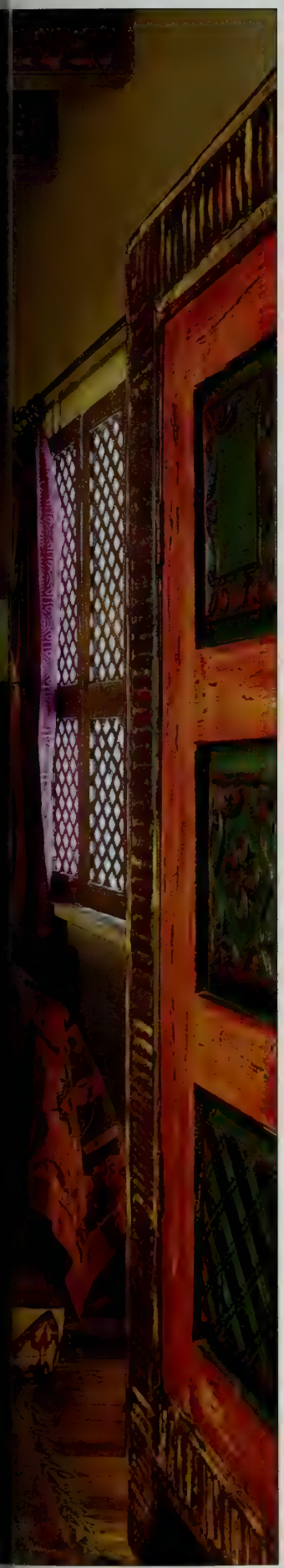
"Our design philosophy is hard to define," says Sylvia Seret. "We have the *Thousand and One Nights* theme, of course, within which we blend a patchwork of materials and patterns. Our interiors are not intentional reproductions of a certain look or cultural origin, however, because our designs come from what we love

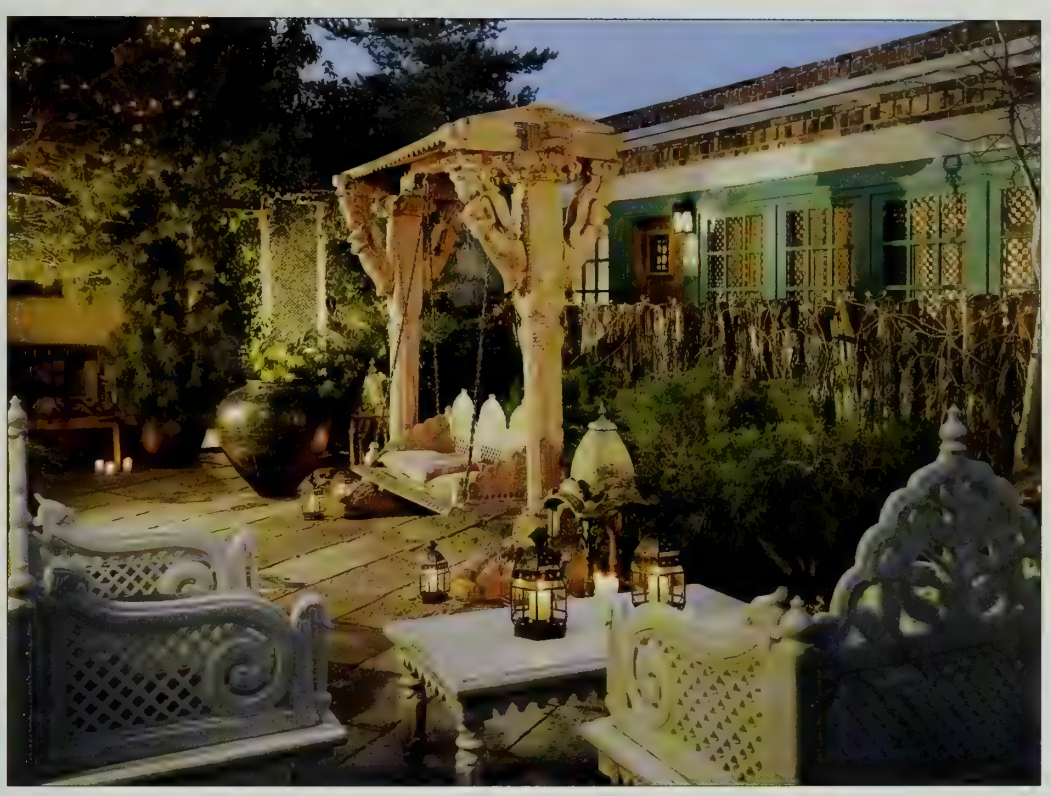
"Each suite is named after an Asian city," Ira Seret points out. LEFT: The Shiraz living room, with a beam ceiling, has a sofa upholstered with a Maimano kilim, an Afghan chair, an Indian tapestry and an antique Gabbeh carpet. The wood window room divider is Peruvian.

OPPOSITE: The exoticism of the hotel is fully expressed in the hall of the Herat Suite, where a 19th-century Tibetan chest stands before an Afghan wall hanging. Carved pillars and a Swati crossbeam add architectural interest. "We decorated within the original adobe walls."









ABOVE: "You can have breakfast there or a glass of wine in the late afternoon and enjoy the sunset," Seret says of the south courtyard. A teak swing and hand-carved marble chairs, all from India, stand near a Chinese pot and a Jain altarpiece. "It's hard to believe that this quiet spot is in the heart of old Santa Fe."

to surround ourselves with at home." "We wanted fantasy as well," adds her husband.

Their fantasy was born in prewar Afghanistan, when Ira Seret traveled there in 1965 from his residence in New York City. "Afghanistan was a beautiful and timeless place filled with fabulous art handmade by kind and lovely people," he recalls. "I was drawn to it because of its extraordinary landscape and rich cultural heritage. I ended up discovering my muse and a passion for fabrics and textures."

Ira Seret met his wife, a clothing designer, during a 1974 visit to New York and invited her to Afghanistan. They found they enjoyed working together and helped each other design new items for export. The couple left the country with their one-year-old son seven months before the 1979 Russian invasion.

LEFT: A kiva fireplace warms the Kashmir bedroom, which is framed by adobe walls; the in situ 100-year-old hand-hewn beams were refinished. An antique Turkoman embroidered kilim was used to create the headboard and the bed skirt. The bench and the painted armoire come from the Valley of Swat.

They express their enthusiasm for fabrics and textures in each of 1001 Nights' unique suites; the tales of Scheherazade come easily to mind. Their baroque interiors are inundated with Hindu, Buddhist, Islamic and Native American art. The collections are complemented by comfortable down-filled chairs and sofas upholstered with bold Afghan dhurries and Turkish kilims that the Serets manufacture. New Mexican architectural authenticity is upheld by the adobe interior walls and sculpted ceilings, with either natural-finished vigas or copper-clad rafters.

The juxtaposition of serene Spanish-inspired exteriors and colorful Asian-enhanced interiors makes for an extraordinary environment within a city where imaginative fantasy is commonplace. In the sitting room in the Herat Suite, for example, shamanic Navajo sand-painting motifs were translated into copper beadwork strung by Afghan women; they also appear in the Afghan dhurrie and the Persian carpet. The combination of Oriental textile patterns, Native American motifs and Mexican ceramics is softened by historic Moorish designs now interpreted in Pueblo and Navajo weavings.

"Here at our inn one can be romantic, have fun and try to forget the problems that we have in today's time," says Ira Seret. "The Buddhists teach us that everything is an illusion—and we believe this—yet we felt that if we could create a place that gives our guests just a few days where problems didn't exist, we'd be successful." □



The Ritz

GLAMOUR AND GILT RETURN TO AN ENGLISH STANDBY

Text by Elizabeth Lambert
Photography by James Mortimer



During the 1930s Sibyl Colefax was asked to redecorate The Ritz in London, and she flatly refused. She wouldn't dream of it, and if anyone else took on the job, she would cause big trouble.

Some 60 years later the question of redecoration came up again, and it got the same answer, this time from Giles Shepard, the current managing director. "The Ritz was dowdy and needed something," he says, "but it wasn't redecoration. Belle Epoque glamour doesn't come any better than this. A modern interpretation was never an option—a very good restoration was essential."

Now, after six years of work, every detail of the original Mewès and Davis design is sparkling as brightly as it did on the day the hotel opened in 1906.

At that time César Ritz described his new hotel as "a small house to which I am proud to see my name attached." By "small house" he meant someplace with such exceptional standards of service and décor that aristocrats would feel at home. He had created other hotels in London and on the Continent and had built The Ritz in Paris.

ABOVE: César Ritz introduced The Ritz, which was inspired by the châteaus of France, in 1906. The London hotel recently underwent a six-year restoration, while staying true to its Mewès and Davis design.

LEFT: The glazed roof and intricate gilt trelliswork of The Palm Court, where guests enjoy afternoon tea, create a garden atmosphere. The restoration work was done at night, so The Palm Court never closed.

Ritz's hotels set new standards, and they also exhausted him. In 1902, with plans for a new hotel on Piccadilly in London well under way, Ritz had a nervous breakdown. "*Eh bien!*" he said. "We might as well face it. I'm an old man now." His plans could continue only because his tastes were so well understood by Charles Mewès, the French architect who had worked on The Ritz in Paris. Mewès had a London partnership with a young Englishman, Arthur Joseph Davis. They were entrusted with every detail, inside and out.

The hotel would take its cue from The Flatiron Building in New York City—it would be the first important steel-frame building in London. Now windows could be larger, columns could be decorative rather than structural, and the restaurant and the Grand Gallery could be clear, open spaces.

Since the site was awkward—long, narrower at one end, with no parallel boundaries—the designers used a million tricks to disguise odd angles; there are curved walls and lopped-off corners and rarely a square room to be seen.

They used mirrors for sparkle, wide stairs for grand entrances, pale pink marble for flattering color. Ritz had always known that if the ladies wanted to come to his hotels, the men would follow.

Mewès suggested doing the entire hotel in one style, Louis XVI, because it was so festive, so gala. Ritz was too

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Colored marble, a painted ceiling and rich fabrics define the restaurant. An eye-catching circle of bronze garlands connects the chandeliers and helps to center the irregularly shaped room. Philippe Belloir designed new draperies, which frame the floor-to-ceiling windows.





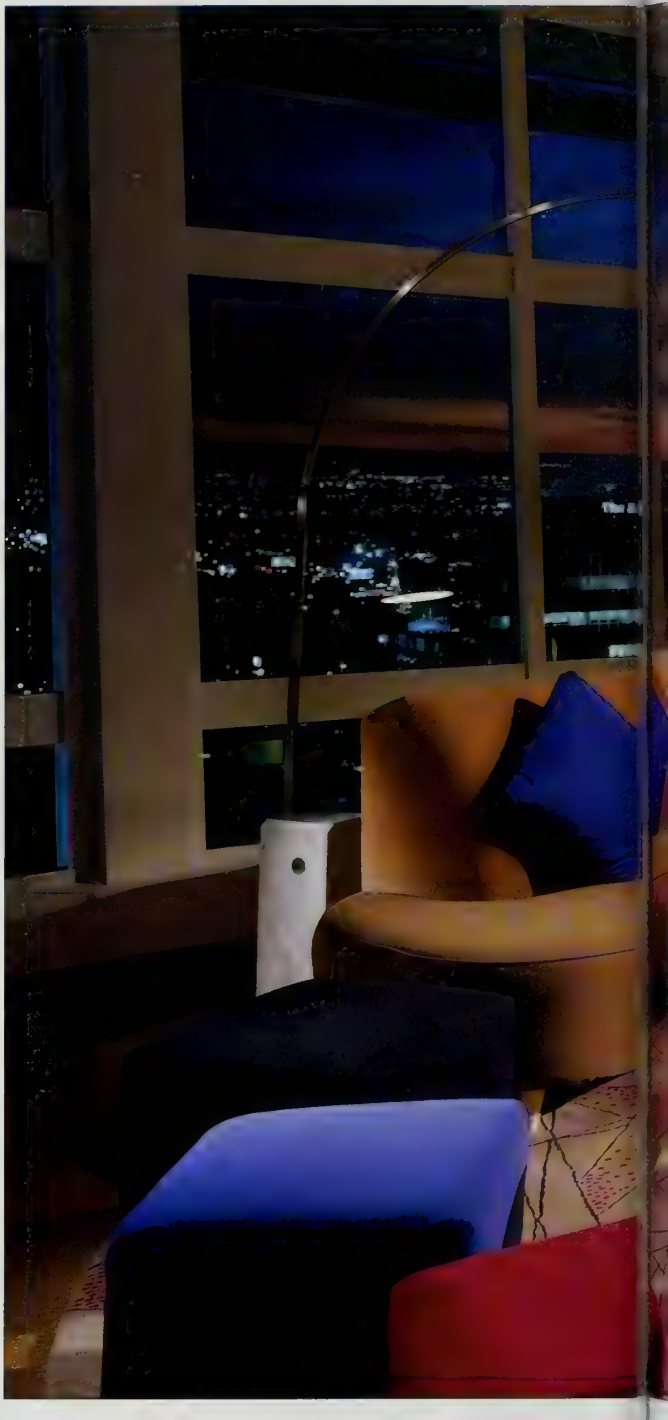
All six of the hotel's floors of suites were refurbished, and additional suites were put in on the seventh floor. Original furnishings, light fixtures and fireplaces were restored. ABOVE: The sitting room of a Green Park suite, one of five different styles, has views of the park.

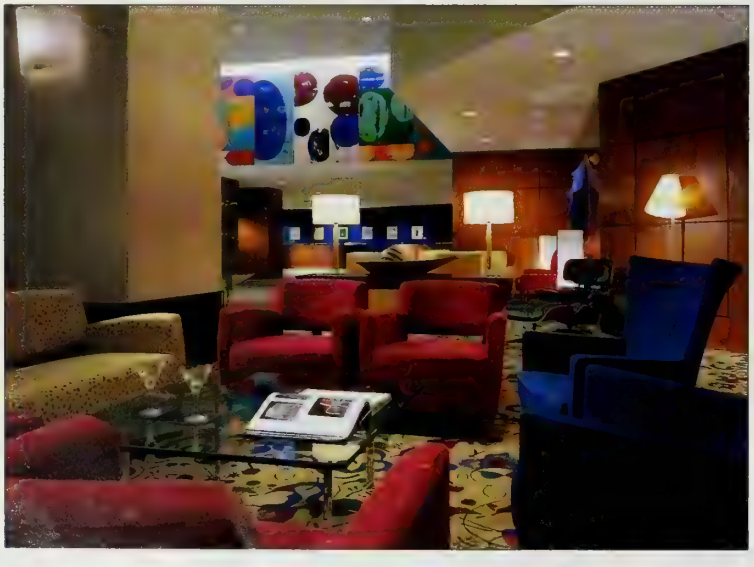
BELOW: Instead of freestanding wardrobes in the bedrooms, Ritz opted for built-in closets behind paneled doors for cleanliness. Belloir choose all of the fabrics and French trimmings in the Belle Epoque style. Wiring has been updated for modern conveniences.



Renaissance Hollywood







TOP: The new Renaissance Hollywood Hotel features a towering addition, at right, to an existing structure. Brown Jordan umbrellas and chaises. ABOVE: Chuck Arnoldi's *Moving Pictures* hangs above the lobby. JAB fabric on M2L wing chairs. Bernhardt armchairs and sofa. Pindler & Pindler sofa fabric.

In Hollywood, they don't just remake old movies and rejuvenate aging actors; they perform cosmetic surgery on the other stars of the Los Angeles landscape: buildings barely old enough even to qualify as middle-aged. The canonization of such local architects as Schindler, Neutra and Lautner and the explosion of 20th-century modern-furniture dealers have led to an unprecedented reappraisal of design that has changed the complexion of the city's hotel industry. Indoor and outdoor spaces are newly reintegrated, lobbies redone as sleek and spare, and guest rooms furnished with Herman Miller and Knoll classics.

No makeover, however, has been quite as extensive as the one given to a 34-year-old Holiday Inn that once of-

PRODUCING A NEW TAKE ON OLD HOLLYWOOD

Architecture by Wimberly Allison Tong & Goo
Interior Design by Cole Martinez Curtis and Associates
Text by David Keeps/Photography by Erhard Pfeiffer



fered the best wraparound vistas of the city from a tacky revolving restaurant on its top floor. That property, the first hotel by TrizecHahn, developers of upscale shopping centers and office buildings, reopened its doors as Marriott International's Renaissance Hollywood Hotel in December 2001. The rooftop restaurant is history, transformed into the 3,000-square-foot Panorama Suite, with 12-foot windows offering a 270-degree view, four bedrooms, a marble-and-granite master bath with a jetted tub that overlooks the Hollywood sign, a brushed-stainless-steel bar, a grand piano, cork flooring and Eames chairs and cabinets. Aimed at attracting high-profile events and clients, the suite has already been refused to one admirer who wished to move in at a

The Panorama Suite, which occupies a space that was once a restaurant, boasts a 270-degree view of Los Angeles. "Our interest was to create something groundbreaking here," says designer Jill Cole. "It was not about taking the safest route." The wood stool is by Charles and Ray Eames. Flos floor lamp.



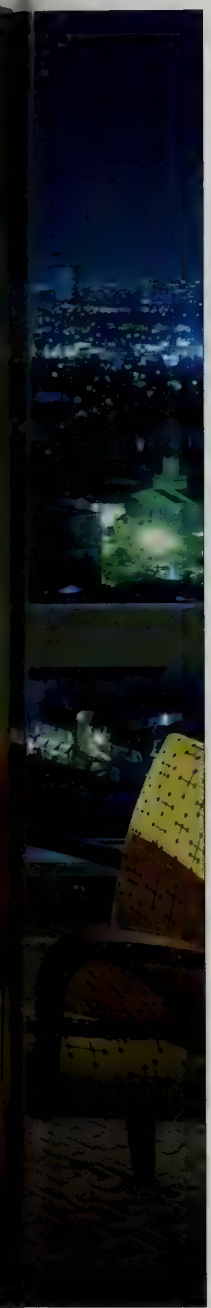
A nighttime vista from the dining room of the Hollywoodland Suite, named for the real estate development that would become Hollywood. The chair fabric is an Eames design from around 1947. "More than anything else, the rooms are about the views," says the hotel's architect, Bradford McNamee.

rent of $150,000 per month.

"We had a lot of discussions about what old Hollywood design meant," recalls Jill Cole, of Cole Martinez Curtis and Associates, who designed the hotel's interiors. "Visually we all think of Jean Harlow and Cary Grant on gray satin tufted furniture—the Busby Berkeley look. We didn't want to go in that movie-set direction. It was cliché." Influences included postwar domestic architecture, the work of Charles and Ray Eames and the photographs of Julius Shulman. The outcome is a full-service chain hotel with boutique trimmings, a high-rise that achieves the strong horizontal lines of the ranch vernacular furnished in a style that marries contemporary California casual with an updated atomic-age sheen.

Like many an epic Hollywood production, the Renaissance is the result of inspired vision and blind faith. Situated between the Los Angeles basin's verdant hills and canyons and the colorful (and somewhat shady) street life of Hollywood, the 637-room hotel was planned as a four-star business and tourist hub for the adjacent entertainment and retail complex, Hollywood & Highland, which ballyhooed itself as part of a Times Square–style redevelopment of the Boulevard of Broken Dreams.

Over the past few years the reclamation of once glamorous Hollywood Boulevard has included the restoration of



The outcome is a hotel in a style that marries contemporary California casual with an updated atomic-age sheen.

BELOW: An executive suite. "Our challenge was to embody Hollywood *and* all of southern California in one design," says Cole. Blackout shades and blinds provide privacy. The untitled work by Chuck Arnoldi appears in various color iterations throughout the hotel. Kravet fabric on wood armchair.



1920s movie palaces (The Egyptian and the El Capitan) and restaurants (the Pig 'N Whistle), but the groundbreaking news for the transitional neighborhood was the construction of the Kodak Theatre, the new home of the Academy Awards ceremonies, in the $615 million Hollywood & Highland center. The idea of overhauling the Holiday Inn that stood adjacent to the theater and shopping mall was less about preserving an old Hollywood landmark than about dealing with one of L.A.'s oldest problems: parking. The existing hotel was sited above a much-needed underground garage and, happily for nondrivers, is located near the subway line that offers service to Universal Studios and the convention center in downtown Los Angeles.

The task of turning a 1968 Holiday Inn into a 21st-century Hollywood in-spot fell to Cole and architect Bradford McNamee, of Wimberly Allison Tong & Goo. After gutting the original structure to enlarge the rooms, adding meeting spaces with broadcasting capabilities and a room big enough to host the post-Oscars Governors Ball, McNamee's first gesture was typically Hollywood: giving the building a face-lift by erecting a second tower with a graceful, flanged front. "To merge the elements of the old building—the rectangular box with the circle on top—we added an elegant curve to the new face," McNamee explains. The addition also allowed for a lobby that could soar 18 feet and hold an indoor Zen garden, viewable from low Barcelona stools.

"No brass, no marble," was the decorating mantra. The terrazzo-floored lobby was designed for meeting and people-watching, "to look grand and feel intimate," says Cole, with Noguchi and Platner tables, Eames lounge chairs and curvaceous upholstered chairs in primary colors as well as

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El Convento

MAKING OVER A NUNNERY—AND MAINTAINING ITS CELESTIAL SPIRIT



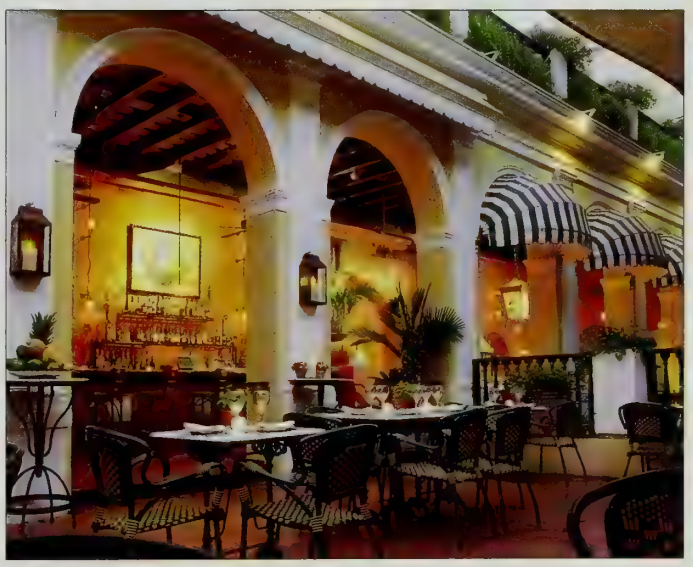
Architecture and Interior Design by Jorge Rosselló & Associates
Text by Peter Haldeman/Photography by Durston Saylor



LEFT: A 16th-century Italian painting hangs in the lower galleria's bar/lounge. "The arched area near the piano is where the nuns would walk from their cloister into the chapel, now the adjacent Salon Campeche ballroom," notes Rosselló, "complete with stained-glass windows and a 48-foot-high vaulted ceiling."

RIGHT: "The building's façade was restored from an original 1600s Carmelite convent," Jorge Rosselló says of El Convento, a hotel he renovated with architect Rene Jean in historic Old San Juan, Puerto Rico. BELOW RIGHT: El Picoteo, a restaurant and tapas bar, is on the hotel's second-floor terrace.





Puerto Rico, the shining star of the Caribbean, trumpeted an old ad campaign promoting the island's dazzling beach-resort casinos and glitzy late-night bars throbbing with salsa and rumba bands. Stars, of course, have more than one face. Old San Juan—the historic district of Puerto Rico's walled capital city—maintains a quieter bearing, one conveyed in sandstone fortresses and centuries-old churches and, perhaps most indelibly, one former nunnery.

San Juan was founded by the Spaniards in 1521 and served as both a stopover for ships sailing between Spain and America and a stronghold against Spain's French, Dutch and English enemies. The hostilities greatly reduced the marriage prospects of the women on the island—and in 1646 one war widow, Dona Ana de Lansos y Menendez de Valdez, petitioned the government to establish a Carmelite convent there. Across from San Juan Cathedral (one of the oldest in the Western Hemisphere), the soldiers garrisoned in the city erected a graceful three-story structure of sun-baked clay. It featured a high-domed chapel, a spacious courtyard cloister and tiers of tiny nuns' cells where, for the next 250 years, the sisters of the Monastery of Our Lady Carmen of San Jose would pursue their lives of contemplation.

The U.S. military took over Old San Juan during the Second World War, by which time the convent had assumed the form of a flophouse. After the war, the city was largely abandoned, its venerable buildings further declining (the flophouse became a parking lot for garbage trucks). But jet travel and government-sponsored renewal efforts sparked a comeback. Old San Juan's friends in need included Robert Frederick Woolworth, who dipped into his department store inheritance to purchase the convent and turn it into El Convento, a five-story luxury hotel. Cells gave way





ABOVE: The third-floor Vanderbilt Suite comprises a large living room and dining area, a master bedroom and a connecting double bedroom. A 16th-century Spanish oval painting is near a window with louvered wood shutters. Brunschwig & Fils sofa, chair and pillow fabrics. Decorators Walk dining chairs and lamps.

to guest rooms; the nuns' cloister served as a gracious public patio; the chapel was reborn as a popular venue for dining and flamenco shows.

"There was a tremendous explosion of tourism here in the '60s," recalls Hugh Andrews, who first visited Old San Juan as a ship hand and in 1994 acquired El Convento with several partners (he currently serves as the hotel's president). "But the people who came here were artists and musicians and expats. And the people who came to El Convento were people who didn't want to be stuck in the middle of a resort with a golf course." People, that is, like Truman Capote and Pablo Casals (who practiced his cello in the courtyard), Ernest Hemingway and Gloria Vanderbilt.

By the time Andrews took over the hotel, the Spanish colonial beauty had taken another slide. "It was a shadow of itself," he says, citing the wallboard that concealed courtyard arches and the red carpet that masked marble and clay tile floors. "We wanted to open it as a smaller boutique hotel, for people looking for something unique that reflects the culture of where they are. But it needed a lot of TLC." On that account, El Convento was shuttered for a two-year, $15 million makeover.

Architect Rene Jean and Jorge Rosselló, one of Andrews's partners and the project's interior designer, reduced the number of guest rooms from 100 to 58. All are situated on the upper floors; a discreet reception desk is on the third floor. The two lower floors were given over to restaurants and shops. "We opened a new entrance from the street so you could access the central courtyard from there," explains Rosselló. "The courtyard had been covered with an acrylic top that we removed to open it to the sky. We added an elevator, a gazebo next to the desk and a small terrace and swimming pool on the fourth floor."



ABOVE: "The architecture of the Vanderbilt Suite's master bedroom is in the grand Spanish colonial style," says Rosselló. "The suite was named after Gloria Vanderbilt, who was the first guest on opening night of the hotel in 1967. She was scheduled to stay for one night but liked it so much that she stayed for 10."

The additions were conceived in a simple, contemporary vein so that they wouldn't compete with the original architecture. "The building, per se, didn't suffer major changes," reports Rosselló. "We just patched it up." The tile floors were recovered; worn plaster walls were rejuvenated with earth-toned faux finishes; ancient wood beams and wrought iron torches were redeemed. Ros-

continued on page 252

LEFT: The terrace on the fourth floor has a pool—and a view of San Juan Cathedral to the east. OPPOSITE: The third-floor gallery, used for sitting and relaxing, leads to the guest rooms and looks toward the reception area, as well as the central courtyard below. The painting is 19th-century Italian.

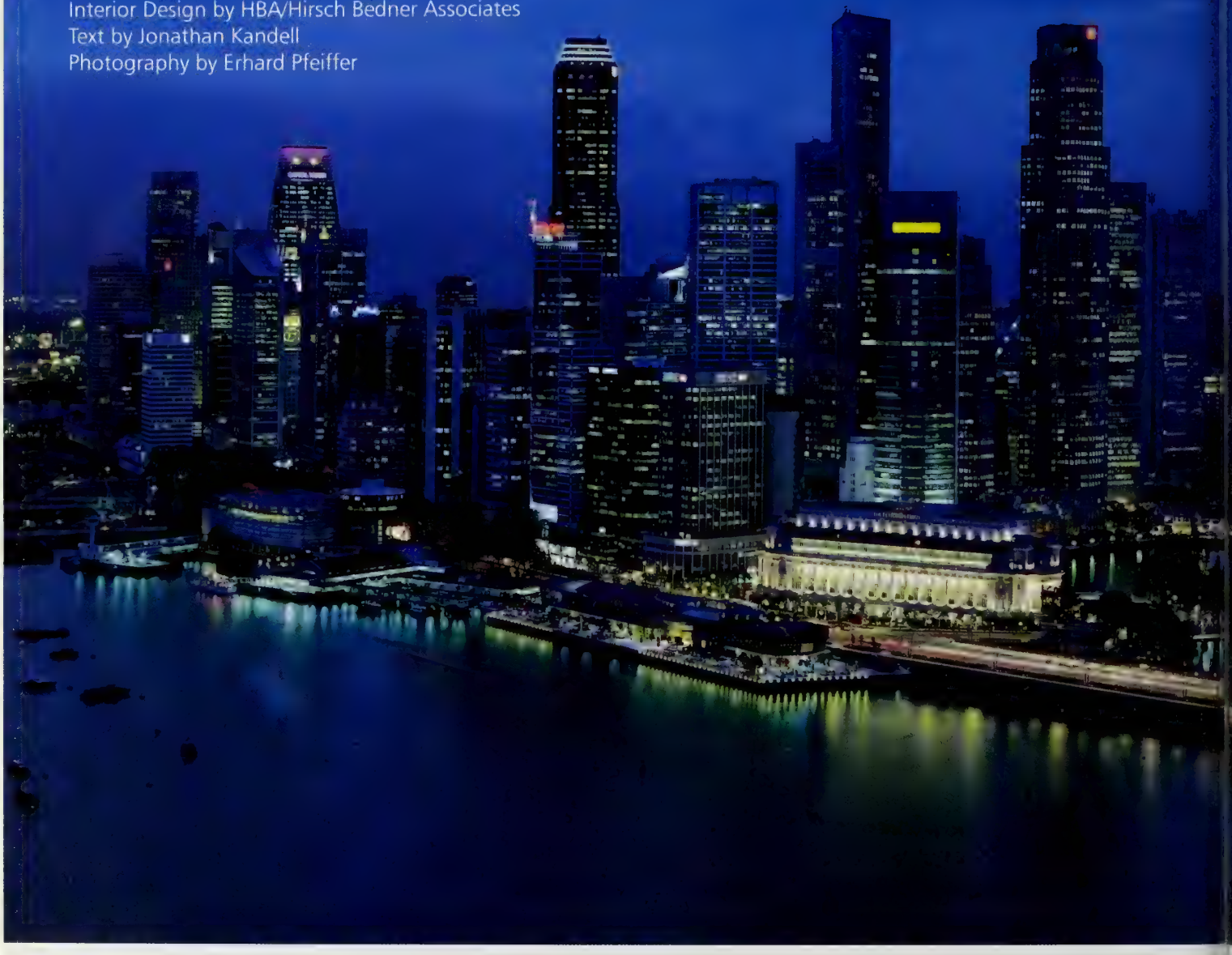


SINGAPORE

The Fullerton

A BRITISH COLONIAL LANDMARK BECOMES A LUXURIOUS HOTEL

Interior Design by HBA/Hirsch Bedner Associates
Text by Jonathan Kandell
Photography by Erhard Pfeiffer



The Fullerton Singapore, located at the convergence of the Singapore River and the city's harbor, was transformed from a central post office into an elegant, 400-room hotel by Hirsch Bedner Associates. The 73-year-old structure is a designated historic landmark.

It is one thing to turn a hotel into a historic monument: A government decree will do. But it is quite another matter to transform a historic monument into a hotel: The straitjackets imposed by well-meaning officialdom can present formidable architectural challenges indeed.

A case in point is The Fullerton Singapore, a hotel that opened for business last year on the premises of the former General Post Office. Built in 1928, this neo-Palladian structure, with Doric columns, cornices and coffered ceilings that would make any developer salivate, easily merited its landmark status as a foremost example of British colonial architecture in Southeast Asia. But satisfying the strict preservation guidelines of various state agencies taxed the talents and imagination of the hotel's design team, led by Michael Bedner, principal in charge of the project, with project director Andrew Moore and senior project designers Alicia Loo and Joe Rivera of Los Angeles–based Hirsch Bedner Associates. The firm undertook the renovation for The Fullerton's Singaporean owners,



The SinoLand Group and the Far East Organization. "It was a tough brief," says Moore. "Usually you create the interior spaces first. Here, we were forced to design the hotel from the outside in."

The building's façade could not be altered in the least, which meant that even essential structural changes—such as the mezzanines that cut 30-foot-tall spaces in half and contain loft areas with bedrooms and baths—had to remain invisible from the exterior. The design team's solution was to leave in place the original, oversize windows but share them between two new, lower-ceilinged floors of rooms. A host of government-imposed restrictions aimed at safeguarding interior spaces in the building made it impossible to create the standard room layouts typical of most hotels. "Normally a hotel with 400 guest rooms and suites will have five standard room types," says Bill Black, The Fullerton's general manager. "Here there are well over 100." Chests, armoires, night tables and other furniture had to be customized to fit all the different room configurations.

None of these headaches

Above: The south courtyard's atrium, decorated with bamboo trees, rises eight stories to the glass-paneled roof, made with rice paper laminated within the panels. Donghia dark sofa fabric and wood-frame chairs. Jim Thompson pillow fabric. Orange sofa fabric, J. Robert Scott.



Amber-colored glass and polished nickel in the Post Bar are juxtaposed with the coffered ceiling. "Everything in the bar was created with inviting shapes and tactile surfaces, including the silk floor lamps that recall undersea plant life," says senior project designer Alicia Loo.

made those involved with The Fullerton overlook the project's innate advantages. "You couldn't ask for a building with better bones," says Black. Adds Moore, "The location is fabulous, with wonderful views from every angle. And because this is a very historic building, The Fullerton has every right to claim it began life as a grand hotel." The building faces the turquoise bay where Sir Stamford Raffles, a British adventurer, anchored in 1819 to claim Singapore as a trading post. At the rear of the hotel, from the swimming pool at the foot of a majestic colonnade, the view encompasses the Singapore River and some of the oldest, most elegant landmarks in the city, including Parliament and the Victoria Concert Hall and Theatre, set amid tropical Asian greenery.

This juxtaposition of European and Asian elements spills into the hotel's lobby. A grand stone staircase rising between massive pillars divides the eight-story atrium into north and south courtyards that mimic the inner patios of some luxury apartment buildings in Rome from the 1920s. Fountains, reflecting pools, bamboo groves and a rice-paper-and-glass roof over the atrium add Far Eastern touches to the airy space. The Post Bar, off the south courtyard, retains the cornices, moldings and window frames of the colonial-era main postal room, as well as its 28-foot-high ceiling.

"One of the unique things about this building—and I say this after being in Asia for 10 years—is that it's wonderful to be able to work with this sort of height," comments Moore. The hotel's horizontal dimensions can be just as breathtaking. Guest rooms are spaced along corridors that extend at least 120 yards without interruption. "Whatever the distance, it's considerably longer than I can run," says Black.

Anchoring the end of one of those corridors is the Far

East Suite, the hotel's premier guest room. From its balcony nearly 50 years ago, Lee Kuan Yew, Singapore's longtime leader, delivered fiery political speeches advocating independence from British rule. Nowadays the balcony is enclosed and air-conditioned and decorated with white-marble floors and rattan easy chairs that stir colonial nostalgia. The rest of the spacious suite is dominated by a soft color scheme, uncluttered modern furniture with Art Déco touches, and displays of Asian paintings, vases and other artifacts—the same tasteful elements present in all of The Fullerton's rooms.

Within an easy walk of Singapore's financial district, the hotel has already become a favorite after-hours haunt for business executives, many of them descendants of public officials once employed by the post office and other government agencies that occupied the building decades ago. "They'll show up with their grandfathers, who ask to see guest rooms that were once their offices," says Bill Black. "And then there are many more people who come visit because they used to mail their letters, pay their taxes or attend public rallies here and rightly feel a proprietary interest in the place. To them, it's not just another beautiful hotel." □



TOP: The living/dining room in the Far East Suite. The moldings feature a Chinese coin motif. Decorators Walk dark pillow fabric; Jack Lenor Larsen patterned sofa pillow fabric. Old World Weavers light-colored fabric on large pillows. Tiffany's barware. Jim Thompson bowl.

ABOVE: The Far East Suite's master bedroom and den. "The idea was to give the rooms a sense of history," explains project director Andrew Moore. "The Chinese antiques were placed alongside modern pieces to show a progression of time." Drapery silks from Jack Lenor Larsen.



Because of the building's landmark status, the hotel's façade and fluted Doric columns could not be altered. The infinity-edge pool was built atop a one-story extension and has views of the waterfront and the city skyline. A pedestrian bridge leads to the Victoria Concert Hall and Theatre.



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ARCHITECTURAL DIGEST VISITS

Martin SHEEN

A CANYON HIDEAWAY FOR THE ACTOR AND HIS WIFE, JANET

Interior Design by Barbara O'Kun
Text by Penelope Rowlands
Photography by Mary E. Nichols



JIM McHUGH

Actor Martin Sheen and his wife, Janet (above), asked Los Angeles–based Barbara O'Kun to help design their Santa Monica pied-à-terre. "If I'm working late and get an early call, I'll stay here and get a jump on it," he says. LEFT: The living room. Mimi London velvet-covered armchairs. Aga John Chinese rug.

The neighborhood is very hoity-toity," confides actor Martin Sheen, a tireless activist for liberal causes who, although he's now making millions playing the part of President Josiah "Jed" Bartlet on NBC's *The West Wing*, doesn't waste time pretending this was always the case. "No one wanted this house."

Which is precisely why he bought it. For one thing, seven years ago, when he made the deal, it was actually affordable: For all the glory of its location—a gorgeous, woody canyon in Santa Monica—this 60-year-old cottage wasn't particularly impressive. "It looked like Li'l Abner's shack hanging on the side of a hill," as Sheen puts it.

For another, the house's humbler qualities sat well with a man who, although he's been world-famous since starring in *Apocalypse Now* in 1979, remains stunningly down-to-



OPPOSITE: In a corner of the living room, a Renaissance-style bust and a Spanish candlestick lamp are before a 19th-century six-panel Japanese screen. Dakota Jackson painted velvet on George Smith sofa.

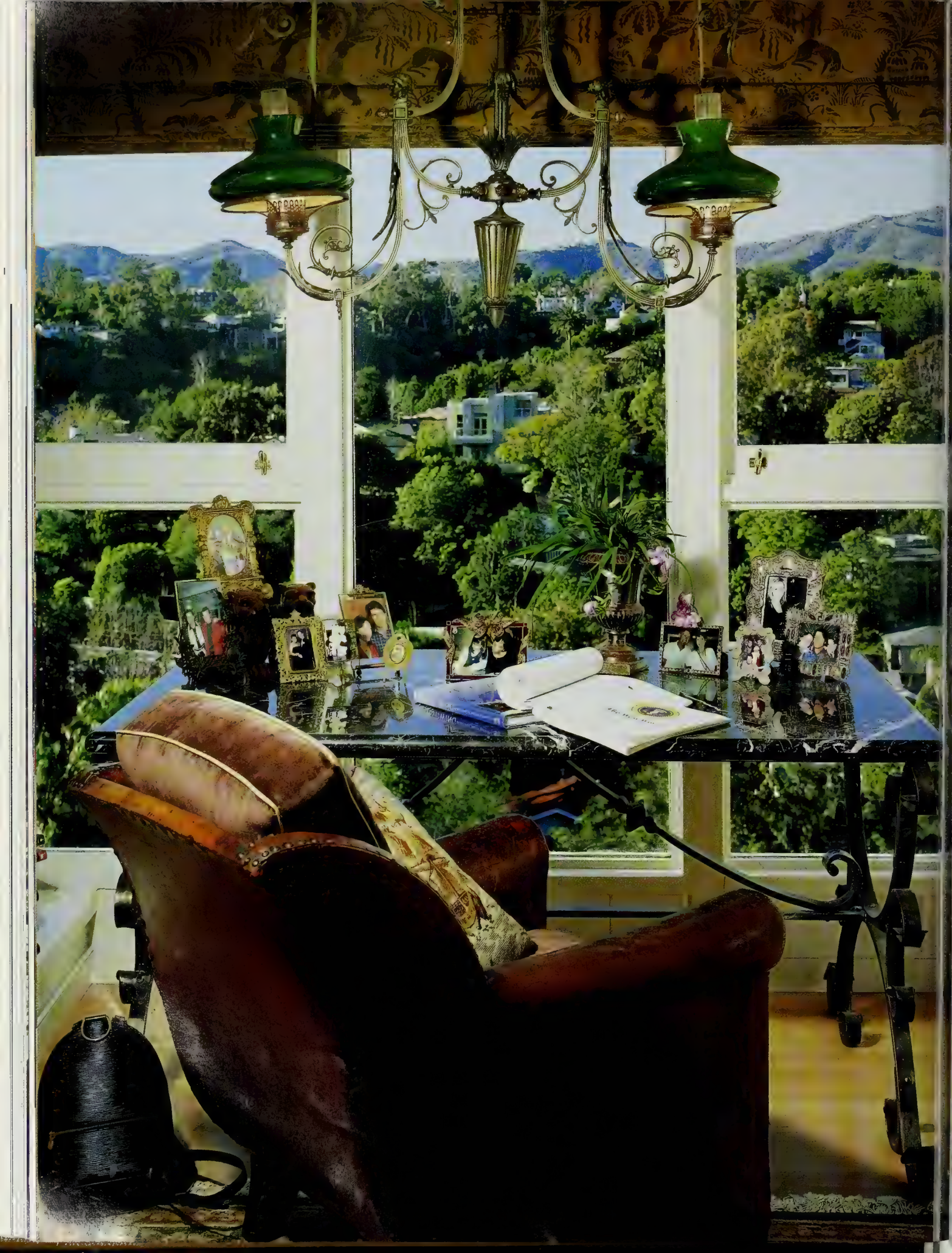


earth. So much so that, not long ago, he contributed a pair of his boxer shorts to an auction benefiting the homeless. And until his shooting schedule for *The West Wing* (which, at 22 episodes a year, is "a grind," he says) made doing so impossible, he spent one day a week washing dishes at a local soup kitchen.

When he bought the place, Sheen planned not to renovate it at all. "I said, 'We can't afford to do anything with this joint. It's just going to be a cubbyhole, a temporary thing, right?'" His wife, Janet, an artist who's prone to decorating, concurred. "I agreed totally," she recalls with a sly smile. "Just as I always do. But then I do what I want." Working with an old friend, designer Barbara O'Kun, she renovated the house from top to bottom, creating a part-time residence that's homey yet full of whimsy and fun. For his part, Sheen took his wife's rebellion in stride. "I said, 'You know she's an artist, my wife. Let her have it! This is her artistic expression.'"

Janet Sheen and her husband, originally named Ramon Estevez, moved to the West Coast from New York City around 1970—"We lived in every borough but Queens," Martin Sheen says. "We kept moving around and getting evicted"—when, thanks to some well-timed residuals from an Alka-Seltzer commercial, they bought a ranch-style house in Malibu where they still spend most of their time. There, they raised their very own show business dynasty in the form of four multitalented children: Ramon Estevez, a producer, and

"Janet and I love hunting for treasures," says O'Kun. "That's why the style of this house ranges from Hong Kong to the Plaza Athénée in Paris." ABOVE: A pair of circa 1800 Guatemalan carved wood angels stand in the dining room. IDC Signature Textiles chair fabric.



"It looked like Li'l Abner's shack hanging on the side of a hill."

OPPOSITE: Family photographs rest on a wrought-iron-and-black-marble table in the study, which overlooks Santa Monica Canyon. "Martin loves spending time here," says Janet Sheen. "He'll often come solely to enjoy a book in the afternoon." Louis Vuitton bag.

three actors—Charlie Sheen, of television's *Spin City*, Emilio Estevez and Renée Estevez, who's a frequent guest on *The West Wing*.

Sheen calls the couple's Malibu house "my favorite place in the world." As the years have gone by, though, it's become increasingly remote. By the time the stormy winter of 1995 came along, Sheen's commutes to various studios by way of Pacific Coast Highway, with its eternal mud slides, chaotic traffic and everything else, had become downright perilous. "If my call is at seven and if I'm not on that highway by ten of six, it's just a traffic jam all the way through," he says. A Santa Monica pied-à-terre seemed like the perfect solution. Sheen, who was filming *The American President* when he bought it, loved the idea of having a spot where he could cool out, read, and study his lines. The fact that you can glimpse both mountains and ocean through its windows didn't hurt: "Everywhere you look, it's a very relaxing view."

The house's narrow, art-lined study turned out to be an excellent location for keeping up with what he calls his "social justice work," dedicated to such issues as homelessness, nuclear testing and the plight of farmworkers. Sheen's protests—all peaceful, he insists—have resulted in his being arrested 64 times at last count, most recently for taking part in an anti–"Star Wars" missile defense demon-





TOP: The actor, whom O'Kun calls "the first one to notice and appreciate every design detail," arranged the furniture in the upstairs den. "There's a little bit of a man-woman theme here that just sort of happened," adds Janet Sheen. Shade fabric from Brunschwig & Fils.

ABOVE: "I wanted the bedroom to evoke the feeling of romantic hotels we've visited on our travels," says Janet Sheen. A Flemish tapestry is on the bed. J. Robert Scott wallcovering. Newel Art Galleries armoire and chaise; Larsen chaise velvet. Aga John carpet. Houlès drapery trim.

stration at Vandenberg Air Force Base. (He's now on probation for trespassing.)

With her husband distracted by work and politics, Janet Sheen took on the house. "Nothing was here," she says. "It was a little hole in the wall." She, O'Kun and architect Carl Volante re-created it, transforming a porch into a pantry, adding French windows and rebuilding the kitchen and two baths. The changes were so extensive, she says, that "it's basically a brand-new house within the footprint of the old one."

To say it was a family project would be a gross exaggeration. "I didn't have a chance," Martin Sheen says in mock exasperation. "Janet would run stuff by me, but she never stopped long enough to hear my opinion." He may roll his eyes when he talks about his wife and O'Kun—"They're two thieves!" he exclaims—but you know he doesn't mean it. The Sheens have one of the longer and happier marriages to be found in Hollywood, and their mutual affection is obvious.

For O'Kun, her friends' new home was a chance to have fun. "I try to put particularly interesting objects in houses. I always look for the unusual," says the designer (who's also working on the interiors of a town house for Charlie Sheen). She and Janet Sheen filled it with warm, cottagey furniture and accessories, including lots of bright textiles and such unusual touches as, in the dining room, a small Mexican santo playfully ensconced in

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"The terrace, which blends nicely with its surroundings, is conducive to casual entertaining and quiet relaxation," says O'Kun. "It serves as a wonderful retreat from the Sheens' busy world." Slatted wood chairs join a painted terra-cotta table holding an antique Italian majolica jar.



Martin Sheen loved the idea of having a place where he could cool out, read, and study his lines.

Architecture by Wood and Zapata
Text by Joseph Giovannini/Photography by Erhard Pfeiffer

Boston-based architect Carlos Zapata, of Wood and Zapata, created a modern hilltop residence for a couple in Quito, Ecuador. "The house has two façades," says Zapata. One façade (below) is made of concrete, stucco and stainless steel, and the other, almost entirely of glass.



Like Icarus, many have dreamed about flying, but few have thought about taking the house along for the ride. But when a couple acquired property at the crest of a hill overlooking a valley ringed by the Andes in Quito, Ecuador, it incited them to strange expectations: "The site gave us the sensation of being suspended," says the wife. "It made us want to soar." The Andean capital, however, is a city of brick walls and terra-cotta roofs, and the imagination of most architects in Quito relates more to the earth than to the sky. It was not until the couple saw a nearby apartment owned by Carlos Zapata's parents, who are family friends, that they called the Boston architect in America. He had broken the right-angled framework of the boxy apartment with furniture that created a sense of movement. "The pieces were pure and simple but at the same time complex and dynamic," the wife explains. "We instantly knew he would understand our site."

Zapata flew down and found that the couple's one-acre parcel of land was a runway into the view, rolling down a steep embankment toward the panorama. He not

Above and Beyond

HIGH ON A HILL IN ECUADOR, A DARING HOUSE SWEEPS AND SWIMS AND SOARS



LEFT: A Songe Kifbwe African mask and pre-Columbian vases and sculptures line the glass wall in the formal living room. Oswaldo Guayasamin's *Quito Negro* is to the left of the aluminum fireplace; a pre-Columbian sculpture and a framed silver collar from Ecuador are to the right. Furniture from B&B Italia.



THIS PAGE AND OPPOSITE: The staircase next to the main entrance leads from the living and dining spaces to the master bedroom and the children's rooms. "Glancing up and down is a sensual experience guided by a boatlike arrangement of planes that form an open space from which to see the landscape," says Zapata.



only agreed with their aerial ambitions but arrived with his own antigravitational vision. Venezuelan-born, he studied in the United States and came of architectural age in the 1980s, as designers were trying to transform modernism from a style premised on austerity into a richer, more complex form of abstraction. After establishing his own office at the precocious age of 32, Zapata designed a handful of buildings based on gestural sweep rather than Euclid. He created buildings with volumes and planes that leaned and drifted in a force field of action and reaction—movement implied by the shifting forms ushered space into flows coursing through rooms, cracked open to each other and to the outside. He separated the parts of the building—wall from wall, wall from floor and ceiling—to admit sunlight through the gaps, so that patterns of light and shade would spin kaleidoscopically on plain walls.

Recently, Zapata's firm's commissions have included the redesign of Soldier Field stadium in Chicago (with Lohan Associates) and Fenway Park in Boston, but he continues to design houses: The domestic scale allows him the luxury to experiment.

The couple is immersed in the arts—he is a businessman who paints; she is a housewares designer and importer (and the daughter of one of Ecuador's most prominent artists). Their intuition that a house could be more than a building was well informed. They understood what they were wishing for. But their floating house still had to serve a family of four with a complex set of needs. As in many households in South America, the residence has a dual role, accommodating both family life and larger social gatherings. There would be both formal and informal dining rooms and living rooms. The clients also needed monogrammed spaces. He wanted a studio for paint-

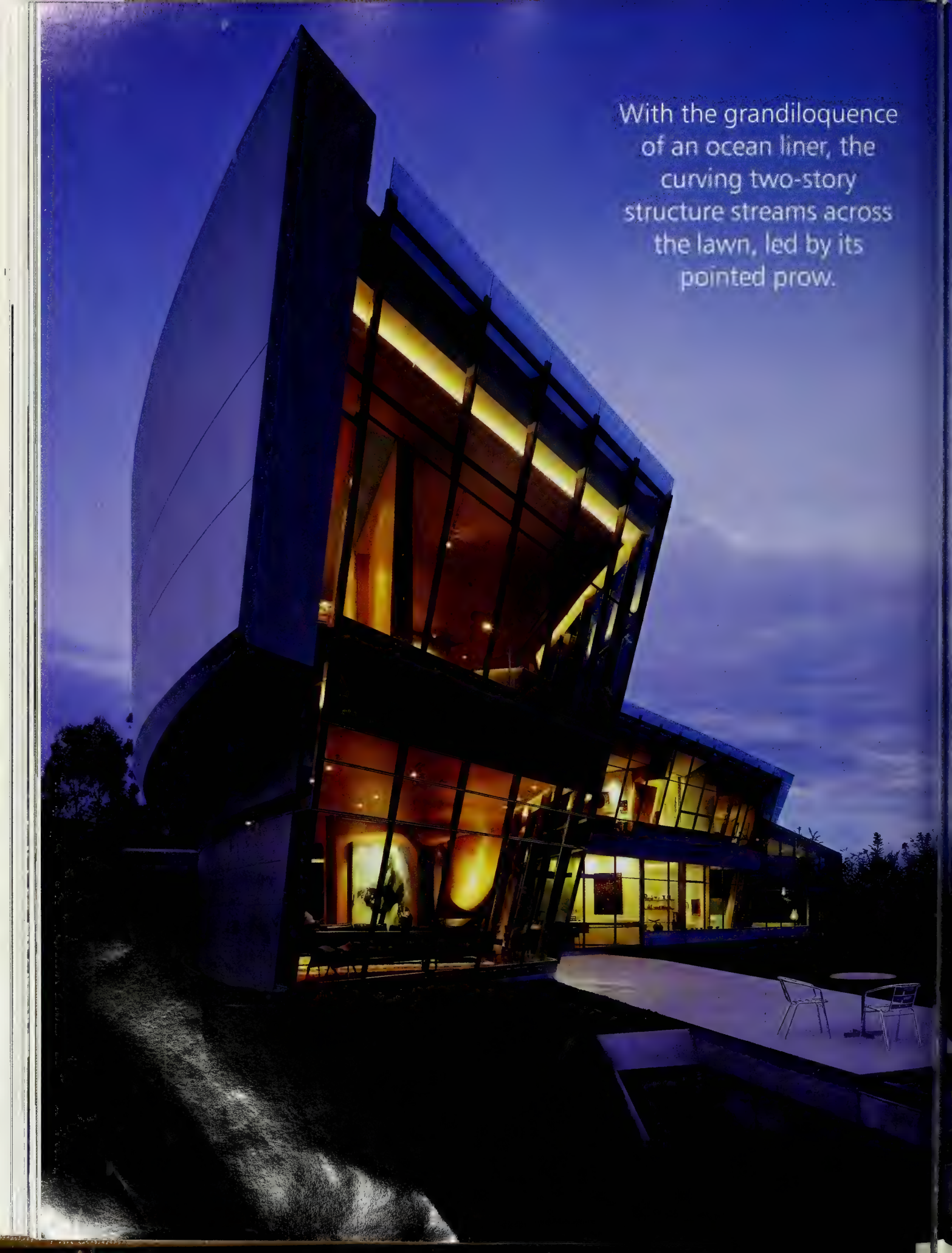


ABOVE: **"When opened, the curved, pivoting wood door embraces the main staircase and the entrance to the master bedroom," explains Zapata. The door detaches from the wall, permitting a continuous, frameless view of the glass façade from the master bedroom.**

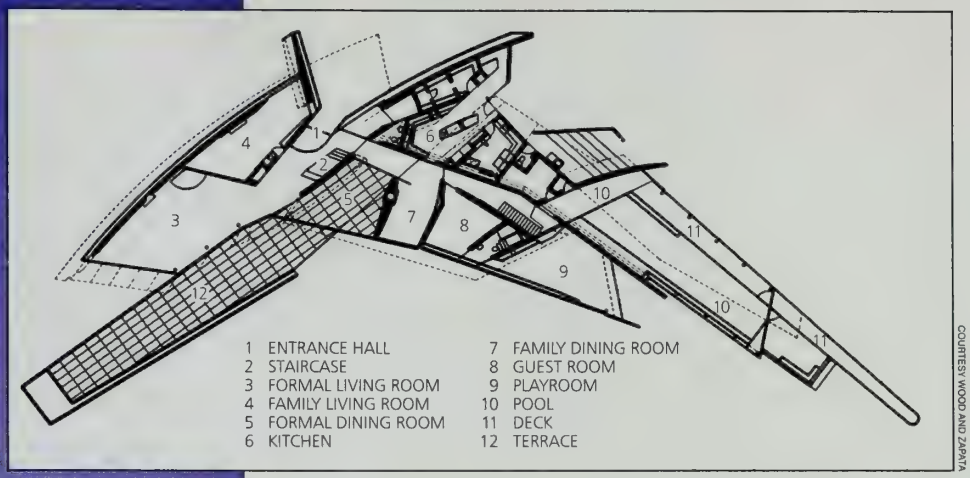


RIGHT: **"The master bedroom is an elegant space that offers magnificent vistas of the Chillos Valley," says Zapata. An artist's studio is on the other side of one of the walls. The artworks that hang above the bed are by Ecuadoran artist Oswaldo Viteri. Furniture from B&B Italia.**




With the grandiloquence
of an ocean liner, the
curving two-story
structure streams across
the lawn, led by its
pointed prow.





COURTESY WOOD AND ZAPATA

ing and a pool for his early-morning meditational laps. They needed an office and a space for that privilege of South American women—a place where the personal coiffeuse who makes house calls can work.

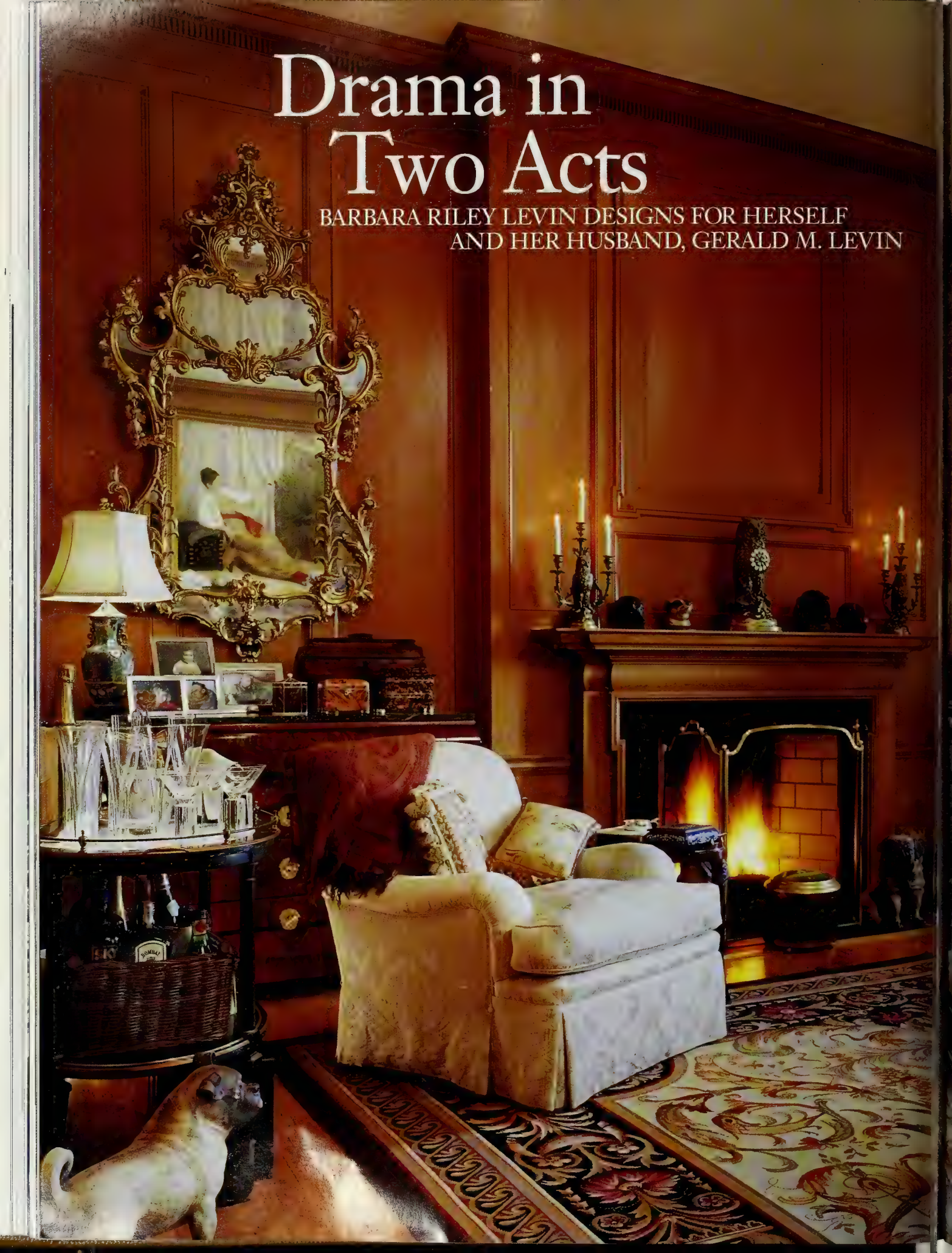
The view Zapata saw from the site was polarized by Mount Cayambe to the northeast and the tallest active volcano in Ecuador, Cotopaxi, to the southeast. "I decided to point the two ends of the house to each of the snow-capped mountains and embrace the view by bending the house with a long curve in between," says the architect. The landscape itself is turbulent and encouraged him to create decks that skim the site, as though skittering across the topography before takeoff.

Visitors drive up to the house across grass that seems to bubble—the architect randomly set circular granite stepping-stones of various sizes into the champagne lawn, which grows luxuriantly through hidden trays made of perforated concrete. With the grandiloquence of an ocean liner, the curving two-story structure streams across the lawn, led by its pointed prow, under an arching ridge so long that it seems elasticized. Its rear façade has narrow, horizontally slotted windows and is poker-faced, acting as a barrier that gives no clue about either the interior or the vista beyond.

A stainless-steel wall erupting at one end of the curve acts as a blind to the entrance, where visitors collect under a billowing soffit that sweeps them in. A shallow pool with river-worn rocks from Ecuadoran jungles flows from inside to outside beneath a plate-glass wall, cuing the spatial concept that informs the whole building. A huge brushed-steel door pivots into what in a traditional house would be called a central hall and staircase but here seems like an incipient tornado. One test of an architect's mettle is the staircase, and Zapata handles the passage from one floor to another with the imagination and energy of a driven Baroque master. With walls that bow and flare asymmetrically around the curved

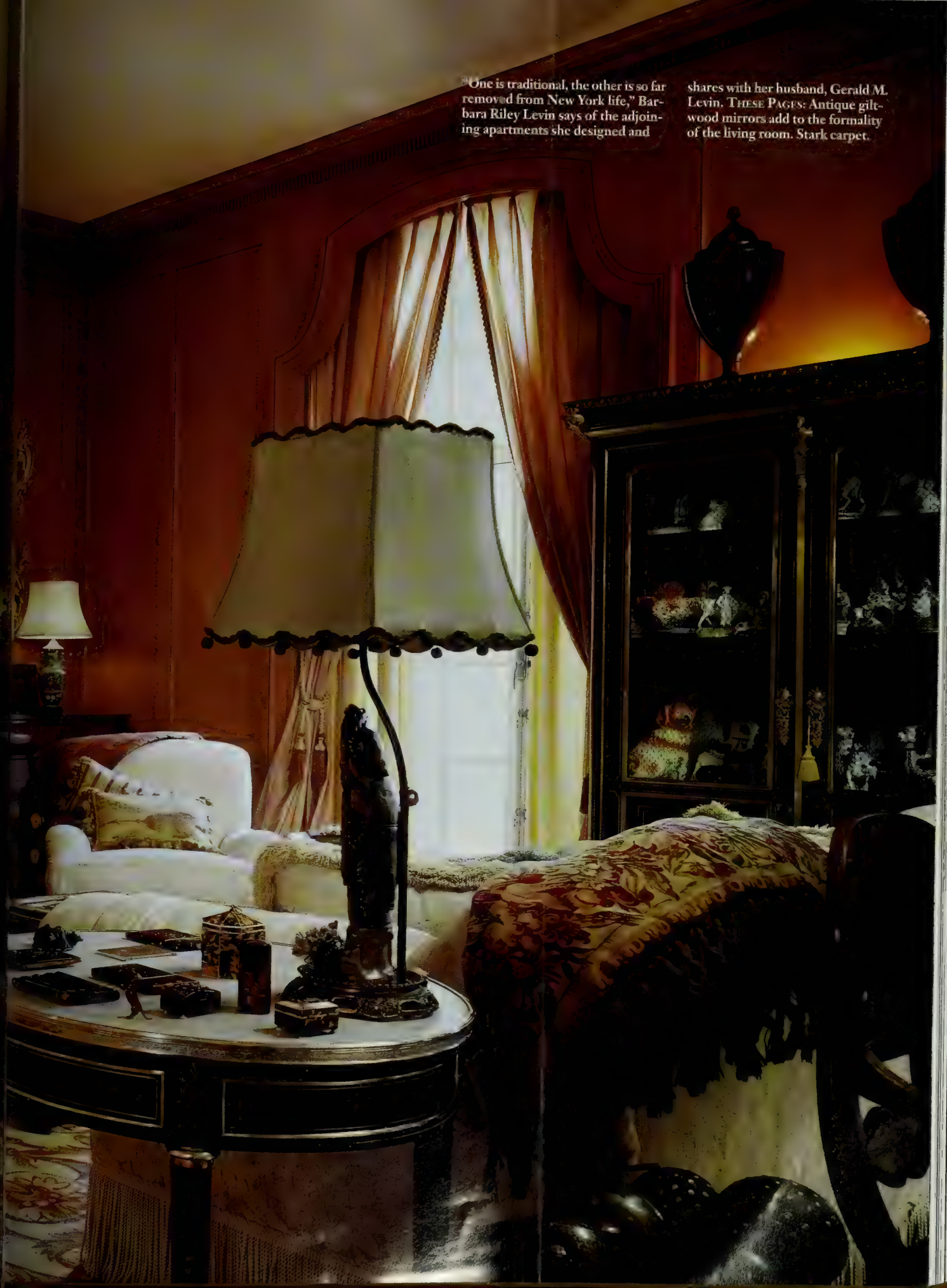
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ABOVE: The first-floor plan. LEFT: "The house is fluid—it extends into the landscape, cantilevering over receding and sloping hills," Zapata says. A reflecting pool begins inside and continues outside, hanging freely over the hill's edge and reaching toward Cotopaxi volcano.



Drama in Two Acts

BARBARA RILEY LEVIN DESIGNS FOR HERSELF AND HER HUSBAND, GERALD M. LEVIN



"One is traditional, the other is so far removed from New York life," Barbara Riley Levin says of the adjoining apartments she designed and shares with her husband, Gerald M. Levin. THESE PAGES: Antique gilt-wood mirrors add to the formality of the living room. Stark carpet.

Text by Steven M. L. Aronson
Photography by Durston Saylor



OPPOSITE: "Jerry and I love Edward Hopper," says Levin. The artist's 1937 watercolor *Shacks at Pamet Head* overlooks the dining room. At left stands an antique chinoiserie screen. Brunschwig & Fils fabric on Regency parcel-gilt chairs. Stark Oriental carpets.

ABOVE: *Lady with Parrot*, a 19th-century work by German artist V. Vigelius, hangs over an intimate seating area in the living room. Before the sofa is a circa 1805 cellarette. A Chinese vase, from Kentshire Galleries, was made into a lamp. Brunschwig & Fils bergère fabric.

I said to Jerry, 'This is ridiculous, we're moving to the city,'" says designer Barbara Riley Levin, recalling the spacious days when she and her husband, Gerald M. Levin—today the retiring CEO of AOL Time Warner—lived full-time in a small town on Long Island. "But Jerry was very attached to our little neighborhood in Port Washington—he loved seeing the trees, walking to the station. And he loved taking the train back and forth—reading, calming down; that was a real good thing for him. But we needed to be living in New York City, just as a matter of convenience. He said okay provided I could find an apartment that met all his requirements. He wanted to be able to look out and see something other than another building—like water. He also wanted instant access, to just put the key in the door—he didn't want to have to take an elevator, because he didn't want to have to make small talk. And more than anything, he wanted something aesthetic."

"Preferably unique," Gerald Levin adds, "but knowing Barbara's capabilities, I felt I could count on that. Another thing I wanted was to be in a real neighborhood. And within walking distance of work."

Leave it to Barbara Riley Levin—as her husband did—to find the exact, incomparable thing: a triplex maisonette in a monumental building at the edge of the East River—a building that, offering practically every amenity known to man, has endured for 60 years as one of the smartest addresses in Manhattan. The maisonette boasted its own entrance directly off the lobby but, Barbara Levin notes with a laugh, her husband has used his key only twice in the ten years they've lived there, preferring after all to ascend by communal elevator to the triplex's second level; and as for walking to work, Gerald Levin himself recounts, ruefully, "For security reasons I haven't been able to do that, which is a pity, because it's approximately the same distance from our apartment to my office—the mile-plus—as it was from our old house to the train station in Port Washington."

The Levins' apartment had been scrupulously laid out by the building's architect back in the 1930s for his own residence, and the rooms, with their balanced proportions and stately spatial sequences were embassy-worthy; their detailing included such refined motifs as stylized brass



Barbara Levin was ready "to create a world apart: something sensual, more relaxed than the triplex—and earthier."



ABOVE: "We like to call it our Moroccan apartment. I had its entrance hall painted white with a concrete finish and with faux tiles to give the appearance that you're stepping into a mosque." Turkish lanterns provide illumination. Kentshire Galleries mahogany camel table.

horses astride a spiraling stair rail. Today the first floor consists simply, if elaborately, of Gerald Levin's home office—two words whose meanings have changed dramatically for him since December, when he made headlines by announcing that he had decided to step down early as AOL Time Warner CEO ("I'm not just a suit," he said by way of partial explanation, "I want the poetry back in my life"). When he retires at the end of May, he's going to continue to have an office at the company, he reveals, "but home will certainly mean a lot more to me." The office in the triplex is an oval room with cranberry-Thai-silk-covered walls, marbleized columns and a needlepoint rug. A niche in the stairwell entrance, visible from Levin's desk, called not only for further embellishment, his wife felt—nay, for Pompeian flair—but for a personal touch as well. The design she commissioned incorporates the name Levin in Celtic lettering, along with her and her husband's initials "B" and "G," not to mention their two children's.

On the second level is the nobly dimensioned living room, clad in all its harmonious original light oak paneling. "Cozily grand," Barbara Levin describes it. "I used nothing from Port Washington. That was all French country—casual. This had to have a real formal look. Formal but not stiff." Manfully helping to carry out her conception are a Louis XVI gueridon, a Louis XIV cabinet (deep with a concentration of the Staffordshire animals, mostly dogs, that she's been collecting for 30 years), a pair of Louis XV bergères, a pair of "very important" giltwood mirrors and a pair of antique Italian mahogany commodes. An early-19th-century oil, *Lady with Parrot*, anticipates the faux

RIGHT: "The living room is a comfortable combination of the antique and the contemporary," Levin points out. Objects she collected during trips to Turkey and Morocco fill the shelves bracketing the fireplace. The chair chenille is from Carleton Varney. Newel Art Galleries lamps.



aviary just down the hall, and at the same time, being palmily North African in feeling, previews what lies a floor above. The three sets of wrought iron French doors in the living room open on a narrow balcony with a special purchase on the building's riverine surround. "Most people like high views in the city," says Gerald Levin, "but being low the way we are, we feel as if we have the river all to ourselves."

Another inimitable view is available across the entrance hall, this side of the dining room's coral silk draperies: that of the building's splendid entrance court, which reminds Levin of a French courtyard. Regency chairs and a 19th-century English round table that seats ten under an antique crystal chandelier, as well as a chinoiserie screen and a breakfront that holds a fine collection of English porcelain, fulfill the promise of the dining room. "This is grand," Barbara Levin says, pointedly not qualifying the adjective with "cozily" this time. "The china and silver were handed down from my husband's mother. I like formal, five-course dinners, but remember, if we're not entertaining we eat in the kitchen with the dogs." Luckily, the kitchen in question is commodious, easily absorbing three dachshunds (Lily, Schatzie and Tess) and a lone Bernese mountain dog (Hannah, newly arrived from the Swiss capital). "I'm an unabashed animal lover," says Barbara Levin, who indeed is a board member and major benefactor of Manhattan's venerable Animal Medical Center.

The octagonal powder room foyer, thanks to its shape, lent itself to being imagined as a birdcage. Back in Port Washington, Barbara Levin kept a green parrot, a





"I feel this place is transporting; it's a whole different world." ABOVE: A banquette and walls covered in Indian silk play up the exoticism of the dining room. The table is draped with a geometric-pattern camel saddle blanket; sari fabrics were used for pillows. Sconces from Newel.

RIGHT: A maharaja bed decorated with precious metals dominates the bedroom, which has cutout valances and linen-swathed walls. Levin found the ivory-inlaid Syrian chest and the star-shaped tiled table at a souk in Marrakech. Elephant print from Carleton Varney.

own North African setting to read the Algerian-born existentialist.

white cockatoo and two macaws, but for her New York bird life she had something decidedly less clamorous in mind. She sought out Shou-Cheng Zhang, a Chinese-brushstroke artist celebrated for avian renderings, who "brought his portfolio and I pointed to the birds I liked," she recalls. "He suggested putting flying geese on the ceiling, he told me they were for good luck, but who knows—anyway, we wound up doing it. Then he went back to his studio and painted what I picked on pieces of antique Chinese paper."

Not long ago an apartment adjoining the top level of the triplex became available and the Levins lost no time in buying it. Having recently returned from Morocco and Turkey with her taste whetted, Barbara Levin was now ready "to create a world apart: something sensual, more relaxed than the triplex—and earthier, because of the pottery I was planning to use."

"I have to admit that even the idea of knocking through a closet into the other apartment, let alone how she want-

continued on page 256



Taking the High Road

A COUNTRY HOUSE IN SCOTLAND DELIGHTS WITH ITS COLORFUL PAST

Text by Neil Sheehan
Photography by James Mortimer





ABOVE: The south façade of Lawers House in Comrie, Perthshire, Scotland, was built in 1744 and expanded in the early 19th century. Its later additions include an Ionic portico, a Doric colonnade and two identical pavilions. A family trust currently owns the property. BELOW: The senior trustee with his Labrador, Jenny, and pony, Bess.

When Valéry Giscard d'Estaing, the former president of France, came to Lawers House to shoot partridges some years ago, he looked with curiosity at the portico on the south front. "I recognize this building," he said. And so he probably did, apparently thinking of the nearly identical Palladian portico of the Napoleonic-era Temple of Glory at Orsay, just southwest of Paris.

Finding a grand Neoclassical portico on a house in the Perthshire countryside of Scotland is unusual today. How much more so it must have seemed to run across a fashionable house here on the edge of the Highlands when Lawers first began its progress toward elegance under the hand of William Adam, one of Scotland's early Neoclassicists.

The founder of an architectural dynasty that was to become famous throughout Great Britain under his son Robert, William Adam completed his work on Lawers in 1744. Perthshire was still an untamed place then. The town of Crieff, a few miles up the road, was a center of the cattle trade from the Highlands in those years. At the height of sale time as many as 30,000 cattle would be grazing on the hills around the town amid Wild West–like rustling and attendant may-



RIGHT: An early-19th-century pedestal table anchors the drawing room, which forms part of the great room, or saloon, and is defined by delicate ceiling moldings and slender columns. The portrait is of the senior trustee and was painted on the property, beside the loch.


SOTHEBYS


Audubon's Birds





hem. The gallows at Crieff accommodated six for the group hangings that were frequent.

House legend has it that the original owner, Colonel Sir James Campbell, a member of one of Scotland's most powerful families, did not get to enjoy his new home. He is said to have slept only one night in the finished house before being killed at the Battle of Fontenoy in 1745.

The Robertson Williamson family, which acquired the house early in the 19th century, found the restrained appearance of Adam's south front—the face of the house that looks from its high ground out across the lawn and fields toward the road and beyond to the valley of the River Earn—insufficiently grand. They brought in Richard

LEFT: A portion of the estate's collection of 18th- and 19th-century Scottish landscapes brackets the great room's ornate principal fireplace. Above the mantel is an oil of the senior trustee and his father, "painted about 40 years ago, on the moor behind the house," he says.

ABOVE: The main stair, which leads to more of the house's 35 rooms, acts as additional gallery space for the collection, all works by Scottish artists. The stair and its contents are illuminated by a distinctive skylighted barrel-vaulted ceiling.

BELOW: A set of 18 birchwood dining chairs, made for Lawers House in 1806 and later dispersed, was recently found at auction and returned to the house. The newer table was built to accompany the chairs. Dentil moldings frame the room's ceiling.





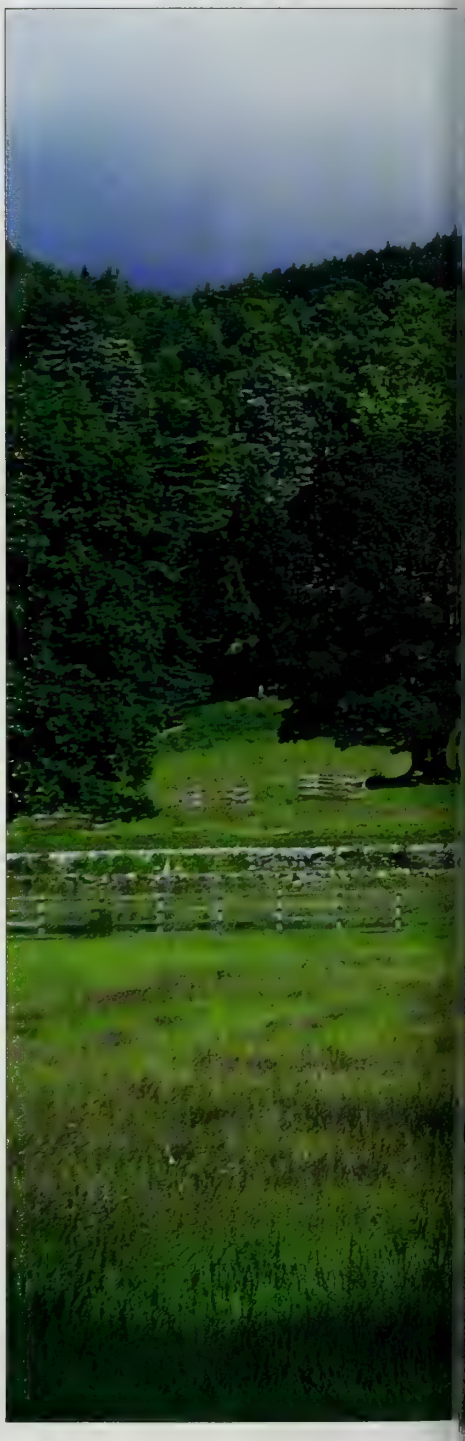
Above: Gilt furnishings decorate the spacious master suite, where it is believed Colonel Sir James Campbell, who commissioned the structure from William Adam in 1724, spent only one night after its completion. Campbell died at the Battle of Fontenoy in 1745.

Crichton, who had begun his career as a draftsman in the workshop of Robert Adam and his brother, James. Crichton transformed the south front into what one sees today—the proud Ionic portico that rises the full two stories of the house and the line of single-story Doric colonnades that link the two wings he also created.

"It's a bit of a con," says the senior trustee of the family trust that currently owns Lawers. "Behind that imposing front, the house is only one room deep." Because Crichton was from the same Neoclassical school as the Adams, nothing he did to the outside or the inside of the house detracts from its stylistic unity. Each of the high-ceilinged spaces is proportioned with care. The light flowing in through the large windows draws the eye to the beauty of the moldings and the decorative plaster on the ceilings, to the friezes and columns and to the elaborate doorframes and fire surrounds. The interior work is attributed to William Adam, but there is no way of knowing exactly who did what, and Crichton may well have altered the interior to a major extent.

The house escaped being cut up into smaller spaces when it became an agricultural college after World War II. The great room was slightly enlarged and turned into a dormitory, but the students went to classes in the original rooms. When the family trust purchased Lawers in 1972, there was no substantial restoration work to be done. "It was basically a matter of getting rid of the accumulated dinge and grime until we could see the true colors underneath," the senior trustee says. "We washed, and we used a steamer." After the colors were revealed, paints were mixed to match, and the rooms brought back to their glory.

The great room ceiling did require a lengthy bit of work. In 1918 a fire broke out during a ball to celebrate the end of World War I. Serious damage to the structure might have resulted had the guests and the estate staff not had the wit to snatch up the rugs in the house, rush down to the lake to soak them and then lay them down to smother the fire. The centerpiece in the ceiling above was ruined, however. A few years ago a local wildlife artist painted a new cen-



te. The house is furnished in an easy, eclectic splendor.

erpiece depicting every type of bird nd animal on the estate.

Back in the days of the Campbells, he estate encompassed more than 0,000 acres. It has since shrunk to bout 1,000 acres owned outright, with porting rights to another 4,000—quite nodest by the standard of estates in Scotland—but Lawers retains the ambience of a great Scottish country house. The place is furnished in an easy, eclectic splendor with pieces inherited by the family or bought by the senior trustee. The house's original furnishings were dispersed over the years.

The life of the house is in keeping with this country atmosphere. On autumn weekends guests are enticed up from Edinburgh and London to eat and drink well. The ballroom holds up to 200 revelers when the furniture has been removed. It is put to the use for which it was intended at annual New Year's and summer balls, and a family wedding was recently celebrated there. The senior trustee, a man in his 60s, boasts that he can still do the Highland fling. □

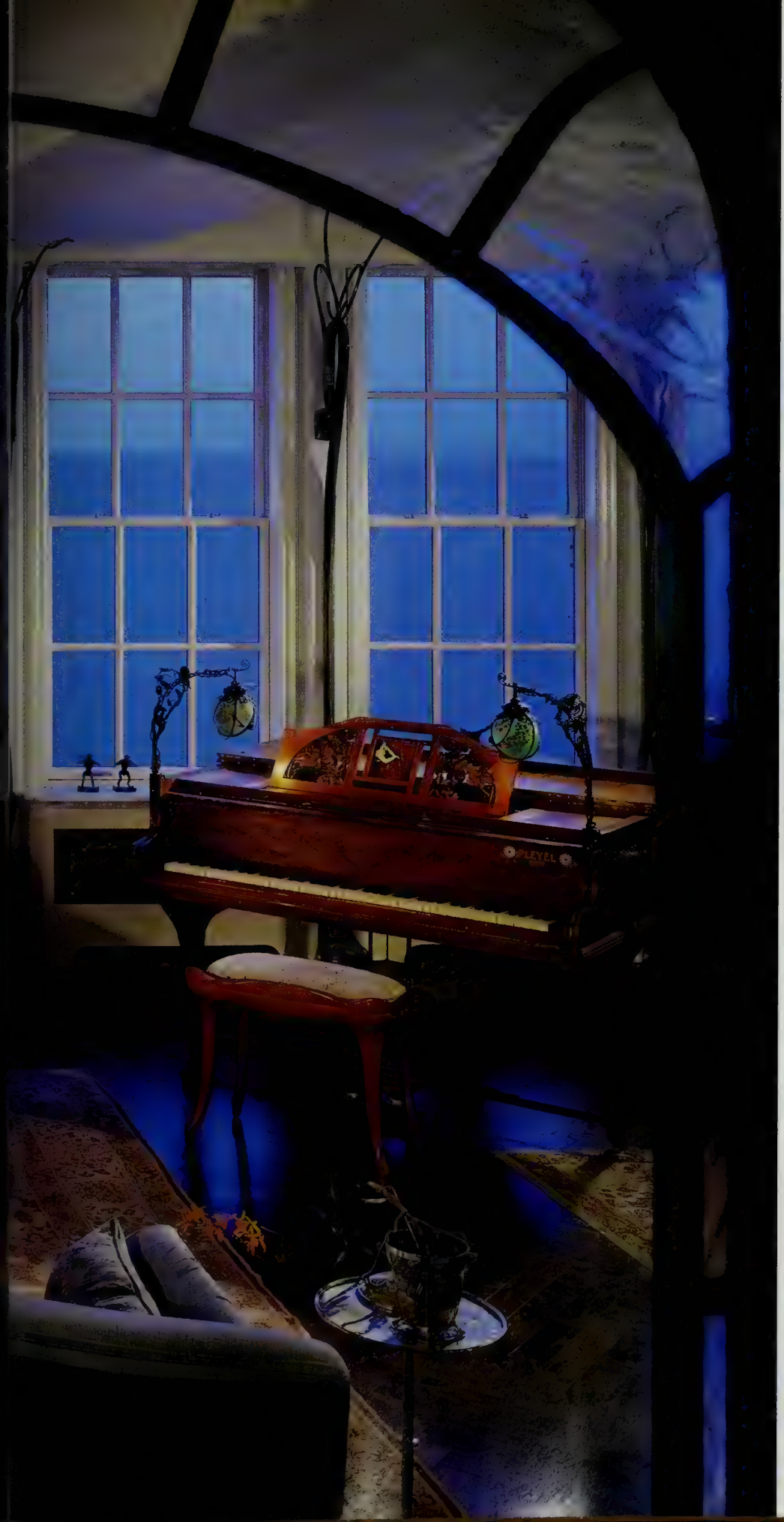


The grounds of Lawers House cover 1,000 acres and include lawns and fields that overlook the River Earn and the Glen of Strathearn.

Artfully Art Nouveau

ADDING SINUOUS FLOURISHES TO A CHICAGO LAKEFRONT APARTMENT





Architecture and Interior Design by Environ
Text by Jonathan Kandell
Photography by Tony Soluri

When art gallery owner Maya Polsky and architect-designer John Nelson, of Environ, explain how they collaborated to create Maya and Michael Polsky's lakefront apartment in Chicago, the dialogue has the crispness, irony and mock outrage of Nick and Nora's repartee in the *Thin Man* series. Friends for 15 years, designer and client tend to finish each other's sentences, singing mutual praises one moment and tossing barbs the next.

This is Nelson on working with an art-savvy client like Polsky: "With Maya, sometimes I throw out an idea..." Polsky: "And it's like he's read my mind." Here's Nelson on their architectural discrepancies: "If Maya found out we were lowering the ceilings even an inch..." Polsky: "There would be hell to pay." Nelson: "I knew if I chopped out some of the floor space ..." Polsky: "I'd kill him."

But designer and client agree that the 4,500-square-foot apartment would never have become a reality if Maya's husband, industrialist Michael Polsky, had not eventually taken over as contractor and completed a restoration that dragged on for three and a half years. Environ's project manager Despina Soulis and senior interior de-

Architect and designer John Nelson created a Chicago apartment with Art Nouveau touches for Maya and Michael Polsky. LEFT: The living room overlooks Lake Michigan and has Hector Guimard radiator grilles and Tiffany candlesticks, all circa 1900. J. Robert Scott silk on sofa and chairs. Holly Hunt sofa, chairs and round tables. Matt Camron rugs.



OPPOSITE: An artificial skylight spans the dining room ceiling. "Its amber glass enhances daylight and casts a golden glow at night," says Nelson. Matt Camron rugs. J. Robert Scott wallcovering. RIGHT: John Nelson and Maya Polsky. Circa 1915 drawings by Dadaist George Grosz hang above 17th-century Italian works.



signer Nubia Tudor saw to the design's nuts and bolts.

Located on the upper floors of a 1907 landmark building facing north on Lake Michigan, the duplex provides an Art Nouveau setting for the Polskys' collection of antiques, Renaissance paintings, old-master drawings and contemporary artworks. "The lake view inspired us to buy the apartment," says Maya Polsky. "But I really didn't know what I wanted in terms of design, except that it should be a classical atmosphere." Then, on a trip to Paris, Brussels, Prague and Budapest, she fell in love with Art Nouveau spaces and furnishings.

The influence of Belgian Art Nouveau architect Victor Horta is apparent as soon as the entrance door opens into a majestic, double-height hall topped by an artificial skylight. Guests tend to pause and surrender to the multiple aesthetic pulls. The winding marble staircase and skylight conjure verticality. But the eye is also drawn straight ahead to the full-length contemporary portrait of a female nude hanging in a gallery room and framed tightly by an arched doorway. To the right is the irresistible attraction of the living room, illuminated by soft, indirect, north-

"At first Maya said only candlelight dinners," said Nelson. "But I convinced her to put in some artificial lights." That single concession shaped the dining room.



RIGHT: The dining room cabinets and slender wall sculptures are painted a warm silver. "As one moves away from the north light in the living room," Nelson says, "the palette in each subsequent space becomes warmer." Cherrywood cabinets define the library, beyond. The club chair fabric is by Glant.



ABOVE: A second artificial skylight helps illuminate the stair hall gallery leading to the bedrooms. *Head of Hermes*, left, a 1997 mixed-media work by Valery Koshliakov, hangs near *Untitled*, a 1995 pastel by Vadim Kravets. "The railing design and skylight detailing are Victor Horta–inspired," says Nelson.

ern light bouncing off the lake and turning water and sky into ever-changing hues of blue, green and gray. "It's the kind of light that won't damage art or fabrics . . . ," Polsky starts to explain. "So the living room needs no curtains or shades, and the vista is unimpaired," says Nelson, completing the thought.

What the living room did need was an architectural makeover to accentuate the high-ceilinged effect desired by Maya Polsky. The windows are anchored by wood-encased, marble-topped radiator units concealed behind Hector Guimard grilles. To reduce the massive, horizontal feeling, artisans were commissioned to build slender metal Art Nouveau–inspired sculptures, crowned by tendrils, that separate the windows and seem to add height to the 10½-foot-high ceiling. The room's other Art Nouveau elements include a grand piano with two delicate lamps attached, a Lalique vase, a pair of Tiffany Favrile-and-bronze candlesticks and a Guimard cast-iron fire surround. There are also 17th-century Italian drawings on a wall, an 11th-century Indian sculpture of a woman's torso on the windowsill, a contemporary amber-glass sculpture of a goddess over the fireplace and 19th-century Tabriz rugs in colors as evanescent as the late-afternoon sunlight.

Adjoining the living room is a maple-floored gallery space used for temporary displays of a few major pieces of art and to provide a transition to the dining room. It took some protracted negotiating between designer and client to arrive at a solution to the minimal natural light in the dining room. "At first Maya said she was only going to have candlelight dinners," says Nelson. "But I convinced her to put in some artificial lights just in case—like for cleaning up after a party."

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RIGHT: The garlanded moldings and stylized arches in the master bedroom, which has unobstructed lake views, continue the apartment's Art Nouveau theme. The walnut bed frame and side table, circa 1905, and the mahogany tea table, circa 1904, are by Majorelle. J. Robert Scott trim on Holly Hunt drapery in niche.



Interior Design by Sandra Nunnerley, ASID
Text by Richard Conniff
After Photography by Durston Saylor



Even in the finest homes, life for most people is a series of "befores," vaguely tending toward the sort of perfection implied by "after." There's always the rug that doesn't work, the telephone wire that should not be visible, the wing chair in need of reupholstering. And much as we cringe at our own past lapses in design, "before" can also be lovely: Those chaotic years when we are rearing children, building companies and never quite getting the house together often turn out to be among the best times of our lives.

ABOVE: **"I wanted to take it back to the way it should have been," designer Sandra Nunnerley says of a Normandy-style house in Connecticut.**

But "after" is nice, too. And



BEFORE PHOTOGRAPHY © 1995 SANDRA NUNNERLEY INC

ABOVE: **In the living room, as elsewhere, the designer edited the clients' furnishings and added a large carpet to unify the space. "Working with Sandra, we pared down," says the husband. "She makes fewer things look better."**

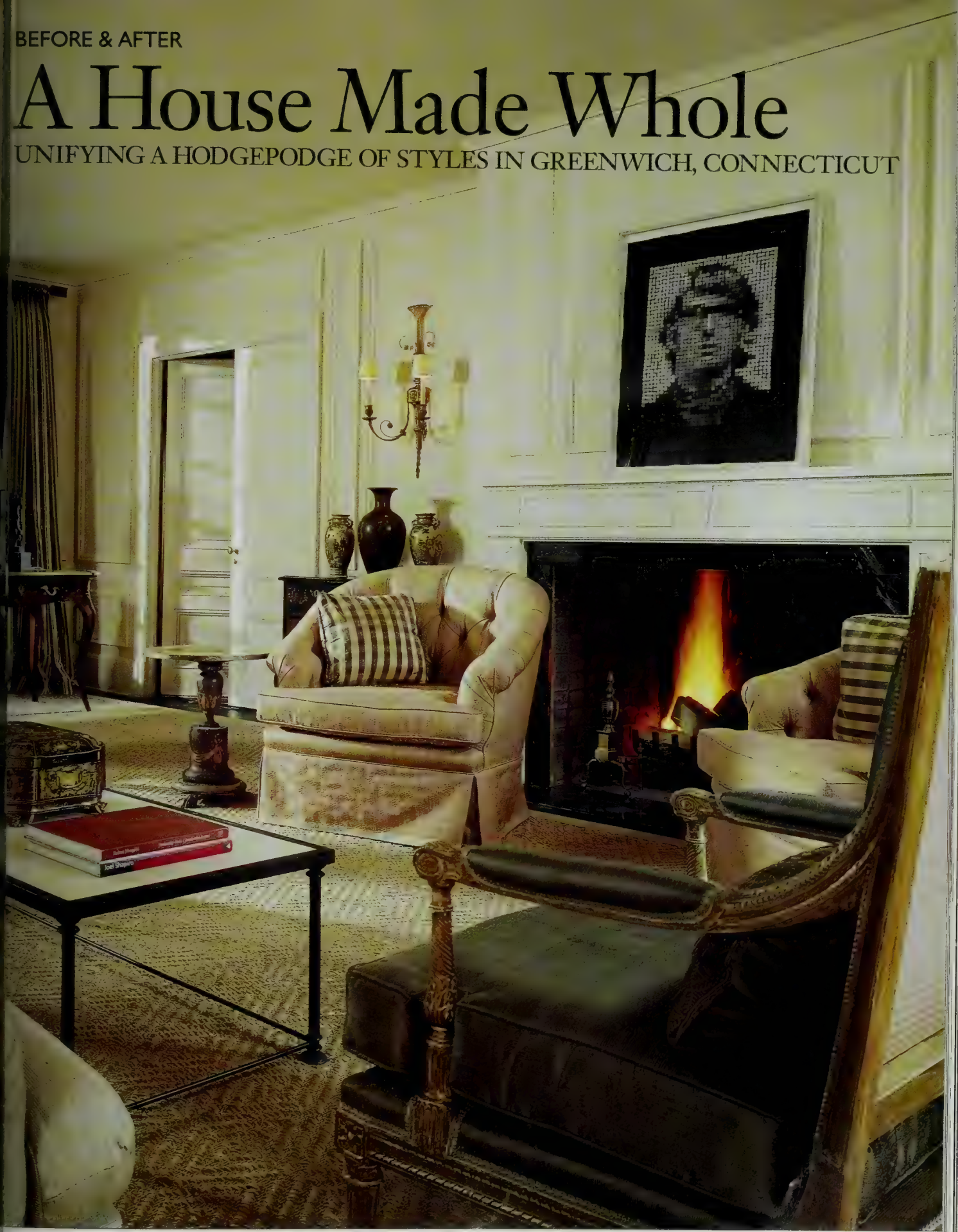
RIGHT: **Chuck Close's 1981 *Keith III* is on the mantel. Louis XVI chairs, H. M. Luther Antiques, with Scalamandré fabric. Guy Regal commode. Low table, Reymer Jourdan. Cowtan & Tout club chair fabric. Brunschwig & Fils fabric on sofa at left.**



BEFORE & AFTER

A House Made Whole

UNIFYING A HODGEPODGE OF STYLES IN GREENWICH, CONNECTICUT





ABOVE: Because the clients often entertain, Nunnerley created a sitting area in the living room. The woodcuts are by Robert Mangold. Christopher Hyland silk velvet on Billy Baldwin chair. Scalamandré pillow fabrics, with Houlès trim. H. M. Luther Biedermeier-style table. Morjikian Fine Carpets & Rugs sisal.

with their two children about to become teenagers, the owners of a house in Greenwich, Connecticut, decided their moment had come. "It was time to really make it a house that we loved," says the wife, "and not just a place to park ourselves." From the outside, the Normandy-style structure of gracefully half-timbered brick already looked perfect. It was solid and substantial, handsomely situated on three hilltop acres, and secluded within its own wooded border. The first time the wife walked out the French doors onto the rear terrace, she looked around and thought, This is a place where my children could get married.

Inside, on the other hand, it was a mess. Generations of owners and designers had stripped away old moldings and substituted bits of modernism, bits of Mediterranean, bits of high tech. The owners themselves had tried to restore traditional elements with a previous designer, but the result had just left them frustrated. "Everybody'd had a go at this house," observes Sandra Nunnerley, the New Zealand–born interior designer to whom the couple turned for help. "But no one had left it feeling whole. All its poor bones were in disarray."

Nunnerley could not help noticing how badly the main floor of the house functioned. "When I arrived, the family was living in the kitchen," she recalls. The living room "was all cut up, full of clunky things, and it had tiny carpets," all the result of an earlier redesign. "There was just no way to sit. That part of the house was never used. I told the owners that, through design, we were going to make them use the entire house."

She then moved on to the master bedroom, which a previous owner had opened

BELOW AND OPPOSITE: "The clients are young, and I wanted the dining room to have a fresher feel," says the designer, who removed the draperies and stained the floors. Jim Dine's 1999 *Lavender Band* is at left. Louis XVI–style chairs and Directoire table, Malmaison Antiques. Bernd Goeckler Antiques chandelier.

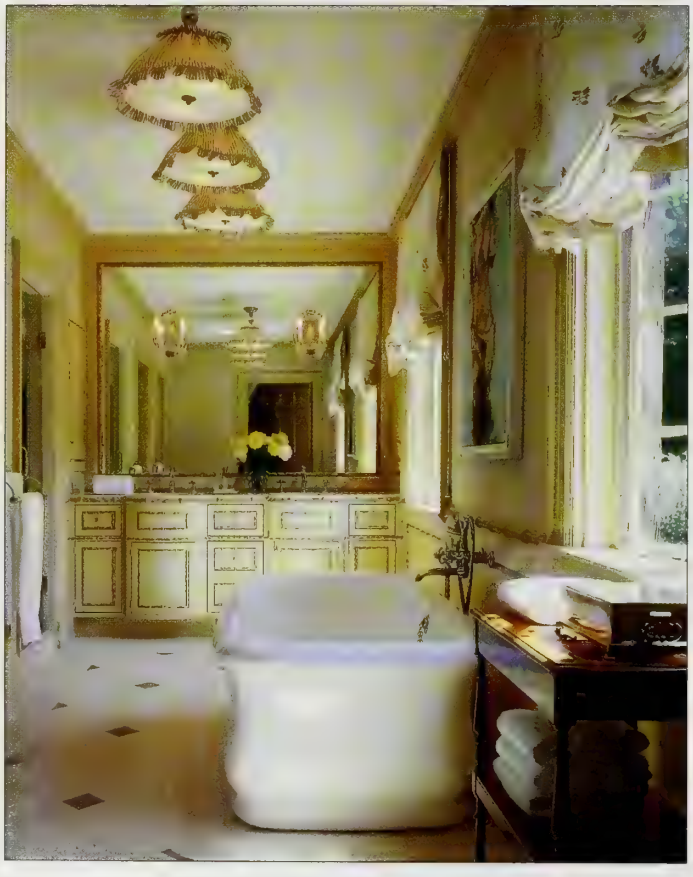



"I told the owners that, through design,
we were going to make them use the entire house."



ABOVE: "It was one step above a college dorm," the wife says of the master bedroom. "We were at the stage of our lives when we thought, If not now, when?" BELOW: The master bath was gutted, and new cabinets and a sandstone floor were installed. *Venus at Sea* is by Jim Dine. Marvin Alexander sconces.

RIGHT: Nunnerley and architectural associate Thomas Gay vaulted the master bedroom ceiling and added cabinets and moldings. The shade, headboard and bed skirt fabric is from Christopher Norman, as are the sconces. Brunschwig & Fils chair print. Reymer Jourdan bench. Patterson, Flynn & Martin carpet.





up to the third floor. There was a mezzanine loft along two walls, and the effect was a bit like waking up in a bedroom on the air shaft of a Manhattan apartment house, with a view of the neighbor's fire escape across the way. "It was very open," the wife remembers. "It didn't have any intimacy to it."

Working with her architectural associate Thomas Gay, the designer brought the ceiling back down and gave it a shallow vault, for the illusion of height and a rounded sense of enclosure. The hand-painted wallpaper, custom-made in China to match the dimensions of the room, created the feeling of a walled garden, and new cabinetry concealed the clutter of books, television and stereo system. "We both like good music," says the husband. "But what's visible is the view out to the woods."

Another key step was to add a conservatory off the living room as a kind of solar magnet to draw the family to that side of the house. The couple decided to keep this room as a quiet space for



reading the paper and doing homework, to Nunnerley's delight: "I'm so tired of designing rooms around televisions!" she exclaims. The designer wanted to give the room the feeling of a tree house (well, you know, the sort of tree house that has a coffered ceiling and 19th-century lacquered-bamboo Chinese bookcases). Architect Gay planned the exterior of the conservatory to echo the windows of the main house. A second-floor geometric railing also picks up the pattern of the timbering in the brick and incidentally encloses a new terrace off the master bedroom, which now also opens to the woods.

The result is a house that draws the family from room to room over the course of the day. It doesn't announce that a designer has been there. In the living room, for instance, many of the original pieces of furniture have survived, including a homely upright piano that was important to the family. But a large carpet now unifies the space, the seating is arranged in groups that actually in-





"Everybody'd had a go at this house, but no one had left it feeling whole."

LEFT AND OPPOSITE: Nunnerley and Gay created a conservatory whose roof serves as a terrace for the master bedroom. The Biedermeier table is from Ritter Antik. Malmaison chair. Marvin Alexander chandelier. Donghia sofa fabric. Cowtan & Tout check on chairs. Stark carpet. "Whoever sited the house knew what they were doing—it's on top of a hill and is full of light," notes Nunnerley. "A lot of these houses can be quite dark." BELOW: The rear of the house features a terrace used for dining. All the exterior half-timbering was restained.



vite people to sit down, and the dark stain of the wood floor adds a subtle note of drama to the low-key palette. It is, in fact, a place to live, not one of those homes, as the wife puts it, where "you're stuck just looking at the house, instead of focusing on the individual."

The pared-down character of the design and the handcrafting of the objects on display clearly please her. "You see all the details without any of it being overdone," she says. Of Nunnerley, she adds, "I really wanted to be pushed a bit. She brought me to things I would never have gotten to on my own."

As she speaks, she runs a hand over the Venetian glass of a 1940s sconce: "I find myself spending much more time at home than I used to. I sometimes feel when we're in our bedroom that there is no country inn that would be more beautiful."

There are of course things still to be done: a marble floor in need of honing, an office still being planned. But no house is ever finished. The home the clients have ended up with is neither a "before" nor an "after" story. But it is a lot of very nice "now." □



Back to the Basics

CLARIFYING THE ORIGINAL CONCEPT OF A BEVERLY HILLS HOUSE

Architecture by Marmol Radziner + Associates
Interior Design by Carole Katleman
Text by Michael Webb/Photography by Erhard Pfeiffer

This is the kind of house that David Hockney painted when he first came to Los Angeles in 1963: a transparent, rectilinear backdrop to a turquoise pool. It was designed in that year by the architectural firm of Buff, Straub and Hensman for Helen Rose, the MGM costume designer who won fame for Grace Kelly's wedding dress and Esther Williams's bathing suits.

Over the years, as the excitement of the new wore off, subsequent owners dressed up the Beverly Hills house with draperies and patterned wallcoverings, brick terraces and carpeted floors, compromising but not concealing the purity of its lines. Interior designer Carole Katleman had no doubts about its potential. She

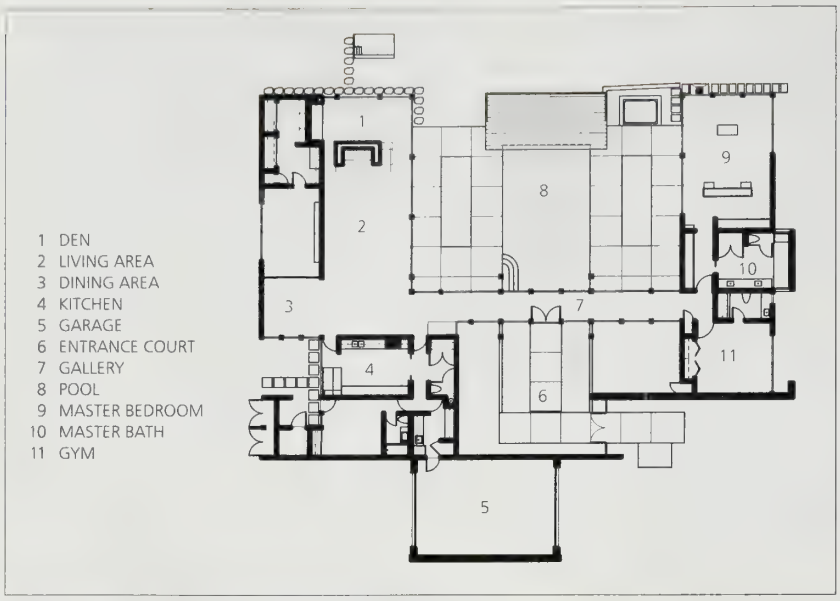
Architect Leo Marmol, with partner Ron Radziner, renovated and expanded interior designer Carole Katleman's 1963 Beverly Hills residence. "The modern character of the house had potential, but we simplified the plan and improved the disjointed circulation patterns," says Marmol.



had been searching for the right house for eight years, and when she stepped into the forecourt, it was a revelation. "I'd grown up with terrazzo floors and sliding glass doors in Miami Beach in the '50s, so I felt I'd come home," she says. "I had to go through a succession of traditional houses and auction off my antiques to realize that this was how I wanted to live."

The appeal lies in its simplicity. White brick walls and a projecting garage shut it off from the street. Step through a tall

LEFT: The garage and entrance gate face the street. "The series of high brick walls conceal the inner openness and transparency of the house," says Radziner.



COURTESY MARMOL RADZINER + ASSOCIATES





TOP: In the H-shaped floor plan, the public and private spaces are separated into two main wings. ABOVE: The living area has a "light, weightless quality," says Marmol. A Helen Frankenthaler oil is over the sofa. Aqua and sage sofa pillows, Decorators Walk; Donghia round pillow fabric. Aga John carpet.

gate, and an axis of water that appears to flow under the house carries one's gaze through the glass-walled gallery that forms the cross stroke of the H-plan, along the pool and away to the far side of a canyon. The living areas occupy the north wing; the master bedroom and gym, the south. Side walls assure privacy, but the inner face is almost entirely transparent: slender wood posts supporting a flat roof over sliding doors and windows. A dark gray beam underlines the projecting roofline, which is extended by an open frame. The geometry is taut and rigorous, but the spaces it defines are generous, with few divisions to interrupt the continuity of the interiors and courtyards.

Katleman took possession of the house in two weeks, but she waited three years to select an architect to upgrade the surfaces and structure. Driving by a Neutra house in Bel-Air, she saw a signboard for Marmol Radziner + Associates, a firm that specializes in restoring modern classics in addition to its new work. She invited the principals over and discovered they shared her enthusiasm. "You could see there was an incredible idea to this house, and we wanted to clarify the concept and make it cleaner and more refined than it ever was before," says Ron Radziner. "What I particularly liked was the way that you can look from one wing to another and participate in the architecture without going outdoors." His partner, Leo Marmol, notes that "the house didn't have the historical significance of others we've worked on—like the Kaufmann

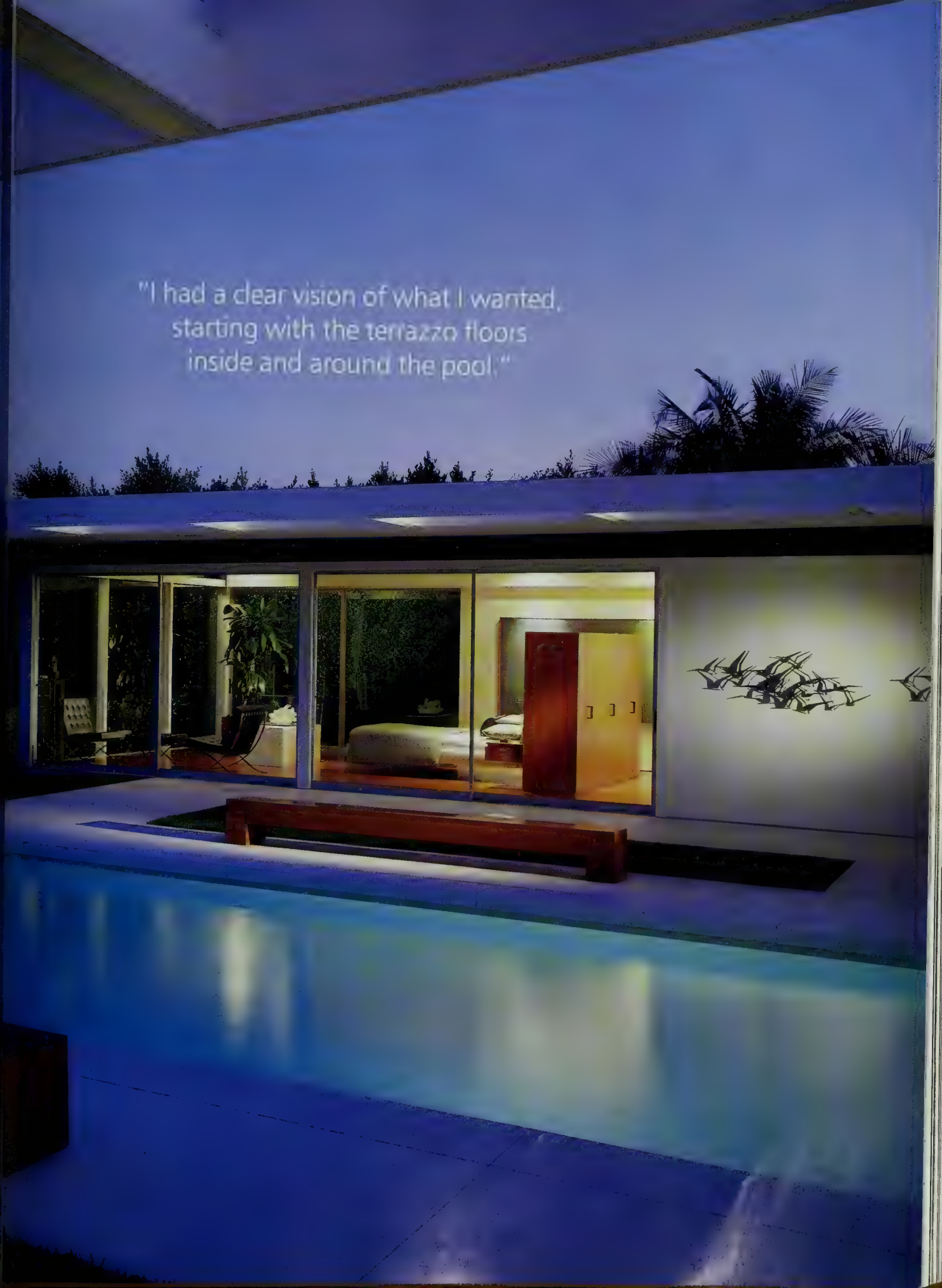
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"There are no doors dividing the den and living and dining areas and gallery," says Radziner, "but rather a series of implied thresholds." Floor-to-ceiling sliding glass doors "allow a strong visual connection with the outdoors." A Frank Gehry corrugated-cardboard chair is next to Valerie Jaudon's *Mound Bayou*, 1978.



"The pool is the centerpiece of the design," says Marmol. "It's surrounded by glass walls, and at night it shimmers with the reflections of the interior spaces." A Giati fabric is on the Katleman-designed lounges. The architects created the teak cabinet in the master bedroom.


"I had a clear vision of what I wanted,
starting with the terrazzo floors
inside and around the pool."

Louisiana Purchase

Text by Christopher Petkanas
Photography by Scott Frances

New Orleans is a long way from Paris—5,000 miles. But not by Tom Raynor's calculation.

"I never thought anywhere in the States could feel so European," says Raynor, owner of Paul Ferrante, the venerable Los Angeles purveyor of audaciously stylish French and English antiques, as well as studious re-editions of period lighting. "Like Paris, New Orleans belongs to the Old World, with its architectural richness, a great culinary tradition and what I call 'promenade culture'—you walk everywhere. Plus all the antiques shops."

Famously unfrilly and backslapping even when parsing the hardware on an 18th-century-style invalid's chair, Raynor discovered his vest-pocket New Orleans duplex "by mistake" on his first-ever visit to the city, over the first Christmas of the new millennium. Spending the holidays with a friend, interior designer Marjorie Shushan, he was promenading in the French Quarter when he stopped before a modest but dignified 1850 town house with a stucco-and-red-brick façade, lacy ironwork, ivy-filled window boxes, double-hung windows and a veranda projecting over the banquette, as sidewalks are called locally.

In the way one does in this languorous port town, he drifted almost unknowingly into the flagstone courtyard. Posted among the banana trees, palms and other lush vegetation that thrive in New Orleans's woozy subtropical climate was a discreet notice announcing an apartment for sale. Raynor reached for his cell phone to contact the broker.



"One of the most wonderful things about it is the way sunlight floods in—there are windows all around," antiques dealer Tom Raynor says of his small duplex in New Orleans. RIGHT: Part of his collection of antique globes rests on a 19th-century French table in the living room.

OVERSCALE ANTIQUES AUGMENT A DOLLHOUSE-SIZE PIED-A-TERRE





"Although I gravitate toward 18th- and 19th-century French, Italian and English pieces, I like having an eclectic mix of things; I like having a melting pot." ABOVE: In the living room, a 19th-century French marble bust of Diana is set near an Empire walnut *bibliothèque*.

For people who find themselves paralyzed in such snooze-you-lose situations and envy the ability in others to act quickly and decisively, the story gets even better. For not only did Raynor sign for the Madison Street pied-à-terre off Jackson Square the same afternoon, he locked in the contractor before returning to California four days later. In the absence of records to disprove the claim, his has become known, informally and unofficially, as the quickest real estate transaction in the history of New Orleans.

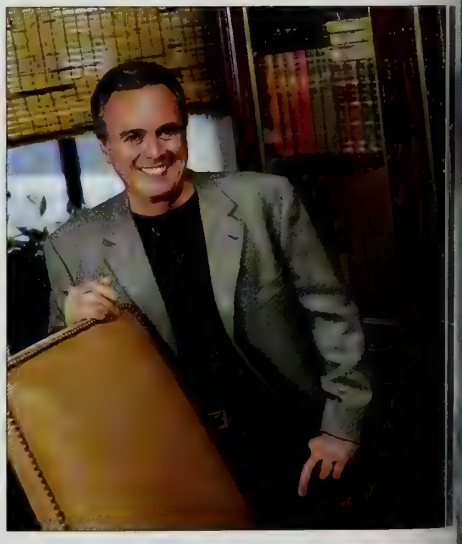
"Most people have to bring in their mother-in-law and consult their psychiatrist before buying a place, but not me," says Raynor. "Marjorie thought I was crazy to act so impulsively. But I was enchanted."

Barely three weeks after his first visit, Raynor moved into his Vieux Carré hideaway within three attached town houses built for François de la Croix, president of the New Orleans Company of Architects, a firm that financed and constructed for sale several rows of town houses in the young city. In 1876 a printing works occupied the address, and in 1896 a saloon.

Raynor's apartment squeezes in at just under 650 square feet. The layout has a kind of dollhouse logic and efficiency: A single bedroom and bath are stacked tidily above a first-floor living room and kitchen. Linking the levels is a steep staircase so narrow you quickly learn to keep your arms at your sides or risk injury. Given the cozily shrunken dimensions, overnight guests are out of the question. "Friends stay at the Place d'Armes across the street and come over for breakfast and cocktails," says Raynor. "They get to stay in a charming hotel, and I get to have my privacy. Everybody wins."

So does the duplex, thanks to its owner's perfect decorative pitch and intuitive understanding of that past-in-the-present quality William Faulkner admired here. As a newcomer, Raynor could have been forgiven a little wobbliness in getting the hang of New Orleans's particular type of grace, but he proved a quick study, earning the respect of the city's self-appointed guardians of the domestic arts.

Walls throughout the apartment were painted a warm and elegant peanut col-



OPPOSITE "The minute I stepped into the paved central courtyard, I was captured by its charm. It was *so* New Orleans," recalls Raynor (above). "I knew that I had to buy this place." Tropical plantings complement the 1850 French colonial–style wood, brick and stucco building.





"Most people consult their psychiatrist before buying a place, but not me. I was enchanted."

or, the chunky baseboards and 11-foot-high ceilings a crisp white that fairly pops. Matchstick bamboo shades, torched to mimic tortoiseshell, temper the light. Furniture was drawn from trophy antiques Raynor had in stock and loved too much to sell, including, in the living room, a handsome Empire *bibliothèque* that seems to court a delicate 19th-century French center table. Among the many pieces culled from the Paul Ferrante collection are three of those heroically proportioned invalid's chairs, covered in caramel-colored leather and detailed with brass nailheads and beautifully turned walnut stretchers. A pearly late-19th-century French marble mantelpiece is only a sliver of what it was before Raynor cut it down. In this, one of the worldliest cities in the coun-



try, his trove of globes is a perfect fit.

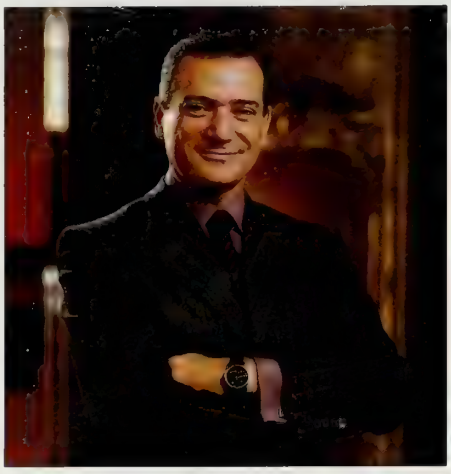
"Tom was incredibly clever and daring," says Shushan, who herself mastered the local idiom after marrying into a New Orleans family and setting up house on St. Charles Avenue. "With gutsy overscale furniture and even a two-tiered silvered-bronze chandelier, he treated a small, humble place in the French Quarter as if it were one of the grand old homes in the Garden District."

Tom Raynor uses his New Orleans duplex as a weekend getaway, just as New Yorkers use their Hamptons beach houses and Los Angelenos use their Palm Springs oases. But on Monday morning he is the only one who can claim to have traveled very far. "Imagine being in Paris," he says, smiling, "without having to go through customs." □

Four English hunt scenes painted on glass flank a 19th-century French oil of a dog in the bedroom, which Raynor reaches "by climbing up the narrowest little stairs." Above the étagère, at left, hangs a 17th-century giltwood relief. Aubusson carpet fragments became pillows.

Master of Disguise

THE HIDDEN ASSETS OF A HIGH-TECH LOFT IN MILAN



Text by Gerald Clarke
Photography by Robert Reck

Located in the heart of Milan, Giacomo Santucci's apartment is surrounded by the old, the older and the ancient. Across the street is the church of St. Ambrogio, parts of which were built in the 10th century. A short stroll away is the Duomo, Milan's 14th-century cathedral, and all around him are buildings that, like his own, are at least 200 years old. All the more startling, then, is it to walk from that venerable world into Santucci's duplex, which is firmly set in the 21st century—50 or so years from now.

The apartment is a perfect reflection of its owner, a much-traveled single man who is the president and managing director of a major Italian fashion house. A lucky man, he calls himself, and it was luck alone that led Santucci to a building that was being not only renovated but gutted, leaving little more than its 18th-century façade. "I was looking for a space I could craft on my own, with no constraints whatsoever," he says, and that is what he got. From wall to wall and floor to ceiling, the apartment is a product of his imagination and technical



"I wanted an American loft feeling with Asian touches and Italian charm," Giacomo Santucci (above) says of his apartment in Milan, which he renovated. "I don't like architectural restrictions." RIGHT: Twentieth-century pieces in the living room include a rug designed by Verner Panton, a Poul Henningsen chandelier and a chair by Alvar Aalto.





A pyramid ceiling adds volume to the streamlined dining room. "I have two souls," says Santucci. "I like the warmth of wood, but I also like modernity and functionality." The table and chairs, designed by Jacques-Emile Ruhlmann, are near a Chinese chest of drawers. The glass sculpture is by a Florentine artist.

wizardry. Before he entered the world of luxury fashion, it should be explained, Santucci was an engineer—and a nuclear engineer at that.

For someone who had helped design Liquid Metal Fast Breeder reactors for Westinghouse, it was not an impossible challenge to sit down at a computer and come up with a stairway that seems to float in air, walls that glow from inside and glass partitions that are transparent when he wants to see through them and opaque when he does not. From the beginning he knew what he wanted, and the computer rendering he made then, says Santucci, "is exactly the way the apartment looks now. I never changed a thing."

Yet, oddly enough for such a high-tech apartment, there is not a gadget in sight—no TV, stereo, VCR, DVD, wire or cable. But the gadgets are all there, hidden and disguised like the fanciful devices in a James Bond movie. "I love technology, but I hide it because it's cold, the exact opposite of the feeling of reassuring warmth and texture I wanted to give to the apartment," says the ex-engineer.

In the living room, a thick wood partition with a square hole in the middle is the hiding place for a flat-screen TV and stereo, not to mention a motorized dumbwaiter that connects to the kitchen above. In another part of the room, a boxlike wood table, more than six feet long,

contains a second flat-screen TV that pops up at the touch of a button, then swivels so that it can be seen from one of several sitting areas. A similar but smaller item sits at the foot of Santucci's bed. In a raised position, it's a TV. The rest of the time it's a tray, motorized so that it can slide toward the headboard and allow Santucci to put his breakfast on it.

In such an advanced apartment, glass is not just for windows. In the entrance hall, a glass wall wraps partway around the staircase and casts a scarlet glow, the result of red fabric and invisible lights that are placed between the two panes. "The wall itself," says Santucci, "was designed to

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ABOVE: Santucci covered the kitchen's surfaces with pewter. "Stainless steel would have been too cold," he explains, "but pewter has a soft, textural quality, much like fabric." Natural light shines in through three skylights over a workstation, which was custom-built to include a flat-screen TV.

LEFT: "It was important to get a good balance between curved and straight lines, between tradition and modernity," Santucci says of the master bedroom. The red tubular glass column encloses a central staircase. The flat-screen TV by the bed doubles as a tray table. At right is a Chinese lamp.



A spiral staircase links the first and second levels. "I wanted it to be like origami," says Santucci, "floating upward, with no pillar inside." To add warmth to the space, he installed red fabric between the surrounding layers of curved glass. "The color is glossy and vibrant." An Oriental box and a Chinese birdcage are at right.

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city that has always stirred fantasies.

If Marlene Dietrich's Shanghai Lily were still around, she would certainly enjoy the moody lighting and luxurious appointments of the bar that overlooks the lobby, a place for whispered conversations, exotic cocktails and smoke wreathing from long holders. This is one of a succession of public areas that Lui and senior project decorator Paulo Dias have created in response to practical needs and personal moods.

The glass-walled pool and health club, on the upper level of the atrium, are as bracing as the bar is decadent. Natural light floods in through translucent glass set into a ceiling grid of brushed stainless steel, and this is set off by a blue neon cornice and the undulating pattern of the mosaic in the pool. Plantings and graceful seating soften the hard edges.

The Carrianna restaurant, with its southern Chinese cuisine and its wood ceiling subtly lit to evoke a barn, takes you back to the China of old. But there is nothing rustic in the light-toned paneling and chairs, still less in the wall of Chinese characters hand-painted in gold on silver leaf. Danieli's, the Italian restaurant at the top of the tower, commands a spectacular view over Pudong and the curve of the Bund, which at night becomes a necklace of glittering jewels.

In the 318 guest rooms, the great luxuries are space and light—a standard room is 500 square feet and has two expansive windows. Silk draperies combine with soft-toned seating and a textured carpet to provide a sybaritic retreat. The Imperial Suite is the epitome of luxury: a double-height living room with a chandelier reflected in a tall mirror, and a staircase with a wrought iron balustrade leading up to the master bedroom.

To encounter this level of refinement and caring service in a city that is still recovering from seven decades of turbulence and deprivation makes you appreciate the extraordinary resilience of its people and their determination to confirm Shanghai's preeminence. This vast metropolis abounds in energy and opportunity, and the St. Regis Shanghai provides an ideal base from which to explore it. □





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ill to supervise every detail but said to his designers, "You know by now what my ideas are. Incorporate them. I know what your taste and ability are. Go ahead. Do what you like."

At one point he was well enough to look at Mewès's drawings for the restaurant and was back to his cheery self for a moment. "Such quantities of bronze I never heard of," he said. "Bronze chandeliers and even bronze garlands between the chandeliers. Lucky the hotel is steel-built, or the walls would collapse." He called that bronze "Mewès's folly." It was magnificent. It still is.

The furniture, china and silver were as fine as what guests had at home. Niceties included silver curling tongs and glove stretchers, a telephone in every room, private baths, even a pneumatic tube for sending one's calling card to another guest in the hotel. The Ritz was a grand success.

Lady Diana Cooper said it was the only place in Edwardian London where a young, unmarried woman could go unchaperoned. Her mother, the Duchess of Rutland, allowed it because The Ritz was "beautiful, a palace."

The hotel never published the guest list; celebrities were welcome if they could be discreet. Charlie Chaplin's arrival brought unwelcome crowds, but, on the whole, decorum has always reigned at The Ritz.

Throughout the 1920s and '30s the hotel was like a club. As Nancy Mitford said, it was "a party where you see everybody you've ever known."

It was over lunch at The Ritz that Lady Furness, mistress of the future Edward VIII, asked Wallis Simpson to "look after him while I'm away." (She did.) "See that he doesn't get into any mischief." (He did.)

During the war the hotel's steel structure was considered so sound that aristocrats closed up their own London houses and moved in. However, the war took its toll, and the hotel became shabby. It was described after the war as a place for clients who "preferred nostalgia to comfort," a place with "a certain elegiac style which only lack of money could preserve."

In the '70s the hotel was sold. Some money was available, but not enough. The new owners, looking for a quick fix, took out the original baths and slapped cheap coats of paint everywhere. The decoration, at least, remained intact.

That too became faded and dreary, but when the hotel changed hands again, in 1995, the new owners were not content with cheap solutions. They brought in Shepard, the man who has been called "the custodian of The Ritz's soul," as managing director. Project architect Stelios Constantine headed the hotel's restoration team, and work was under way.

The hotel never closed, as that would have meant losing irreplaceable staff. The chef continued to cook dinners every night while the kitchen was rebuilt, and the restoration progressed floor by floor. When it came to the bedrooms, the designers worked with what was there in the first place.

Furniture was saved, and new cabinets are copies or adaptations of those they replaced. Original light fixtures, gilt-bronze hinges and marble fireplaces were restored. Ritz liked the beds to face the fireplace, so that is how they are arranged.

Richly patterned 12-color carpets with central medallions were woven by computer to fit each irregularly shaped room. No two are the same.

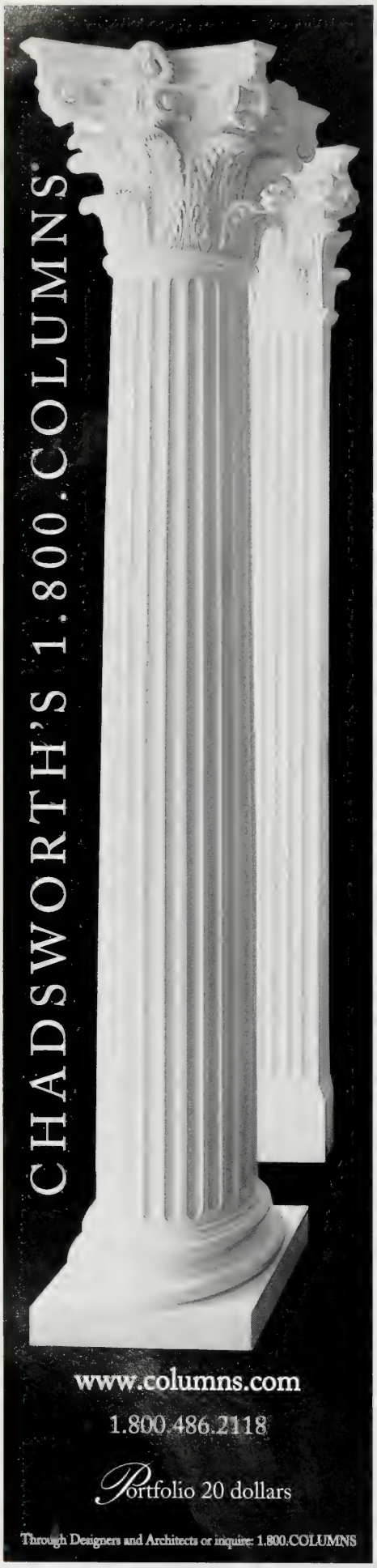
French passementerie and silks were chosen by French decorator Philippe Belloir in four color schemes—blue, rose pink, salmon pink, yellow. The intent was not to copy Mewès's décor but to be true to his original combination of rococo spirit and Edwardian opulence.

Glamour is welcomed back. The gentle pleasures of dinner dances in the restaurant and tea in The Palm Court are hot items. (Regulars know to reserve a table weeks in advance.)

Elton John gave himself a birthday party here. He likes gold—he likes it a lot. The chef interpreted his favorite take-out foods with tiny pizzas à la Ritz, studded with truffles and served in little boxes with the Ritz crest.

The hotel was recently awarded the Royal Warrant, not, as usual, for supplying goods and services to the palace but because the royals leave their palaces to come to The Ritz for their parties.

New ritzy, traditional ritzy—either way, The Ritz offers its masterpiece of design, polished and burnished and ready for another generation to discover the magic of good, old-fashioned glamour. □



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Miró-esque custom carpets (designed by Cole's associate Colleen Neilson) adding warmth and a retro vibe. By contrast, Twist, the second-floor restaurant presided over by onetime Patina chef Thorsten Leighty, is an airy, gleaming space with hardwood floors illuminated by artichoke-shaped chandeliers.

The 10-foot lintel dividing the new and old lobbies is emboldened by *Moving Pictures*, a 50-foot-long painting by Chuck Arnoldi, one of several Los Angeles artists selected by art consultant Tamara Thomas. "This is a risk-taking collection for a hotel," admits Thomas, who usually works on serious corporate collections. "Over 100 original pieces in public areas, plus photographs and limited-edition lithographs in the rooms."

The modestly priced guest quarters continue the artistic theme. "This hotel isn't about beige rooms with overscale furniture," observes Cole. Indeed not. Using natural woods, glass and stainless steel in the custom-designed furniture, sleek, Italian-style lighting and pungent reds and blues in the upholstery fabrics, the rooms reverberate like abstract compositions painted to a soundtrack of bebop. "The idea behind the palette came from midcentury furniture like the Eames storage unit," remarks Cole. "We wanted to use a lot of those primary colors, and we got into some interesting conversations with Marriott over it."

> Like many a Hollywood production, the hotel is the result of inspired vision and blind faith.

There was also, she notes, "a raging debate" over window coverings. "The rooms pale in comparison to the views," Cole says. "We didn't want stacks of draperies obscuring them. Looking back at midcentury homes, we found the perfect solution—two-inch-wide wooden venetian blinds." And should the stunning vistas and California sunshine become too oppressive, the Renaissance has thoughtfully installed another amenity from Hollywood's golden age: blackout window shades. □

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EL CONVENTO

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selló salvaged whatever 17th-century furniture and paintings he could and rounded out the furnishings with reproduction pieces.

Ringing the courtyard's 300-year-old nispero tree, the guest rooms conjure the Old World spirit with mahogany beams overhead and Andalusian tiles underfoot. The Vanderbilt Suite honors its namesake with vaulted ceilings and checkered marble floors. More contemporary touches, like data ports on the phones and step machines in the spa, indulge patrons who "don't want a cookie-cutter hotel but don't want to sacrifice creature comforts," according to Andrews. "We're really more like a private club."

A handful of small bars and cafés overlooking the courtyard turn out piña coladas, tapas, fresh seafood and other local staples. Old San Juan is gaining a reputation for its Nuevo Latino cuisine, and dozens of vibrant restaurants within walking distance of the hotel wed Caribbean fare—shrimp, plantains, fiery spices—with European flair. Many establishments feature music and dancing—and for the tireless, there are the after-hours spots, serving up tropical sounds and tropical potions courtesy of the nearby Bacardi plant.

> Cells gave way to guest rooms; the cloister, a patio; the chapel, a venue for dining and flamenco shows.

By day, the Old San Juan beat tends to be no wilder than a walking tour through the district's cobblestone streets. The ocher citadel of Castillo San Felipe del Morro facing down the blue Atlantic, the domed churches and pastel homes, the profusion of galleries and museums—the town itself is a museum, a relic of conquistador culture. "It's almost like another world," says Hugh Andrews. "You can disappear in the crowd here. There are people who wouldn't appreciate my giving out their names but who come down, put on their dark glasses, and nobody knows they're here." □

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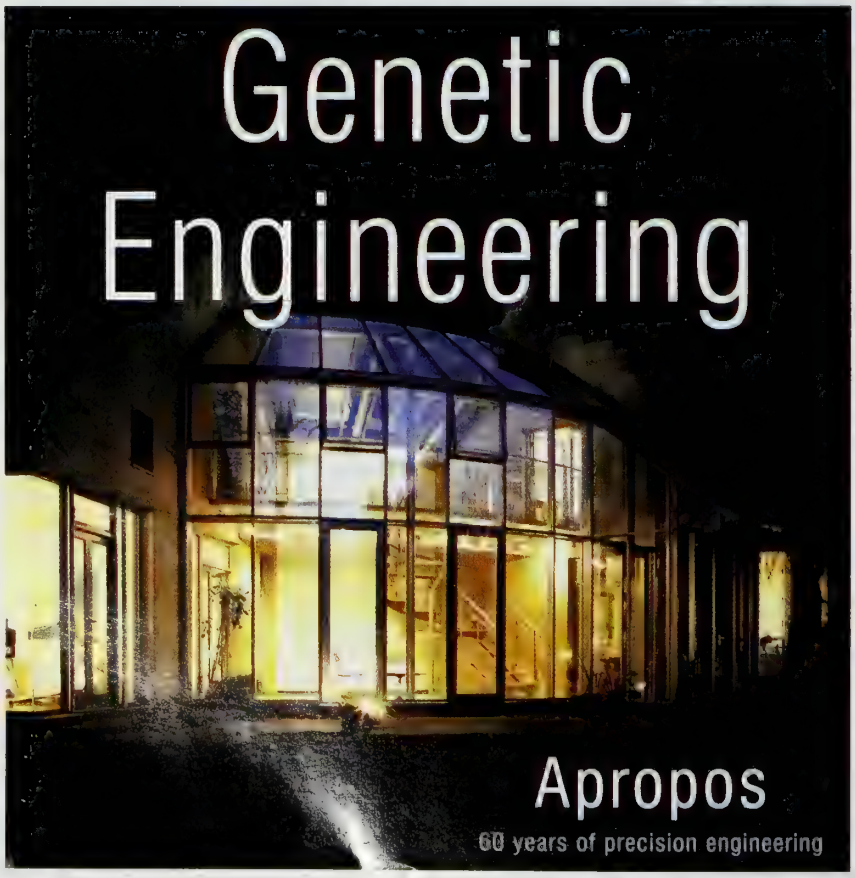
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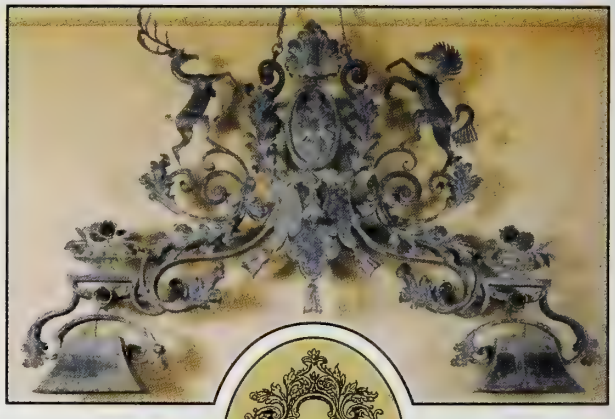
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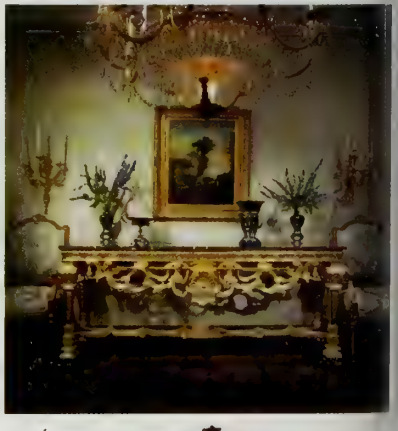
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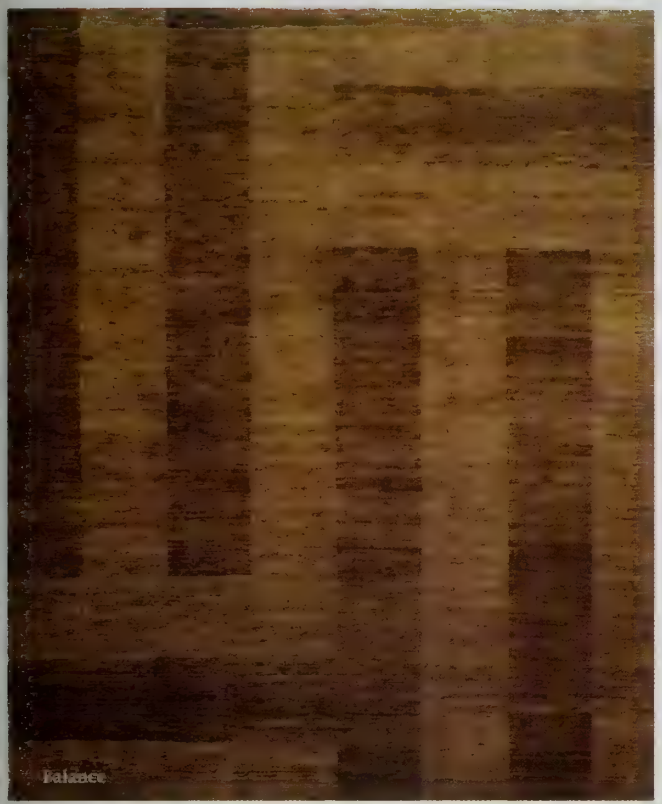
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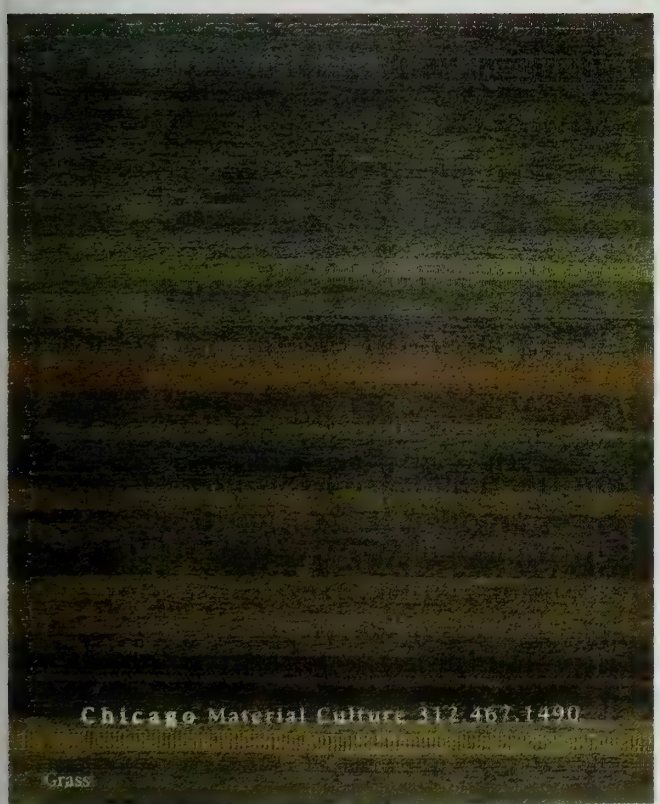
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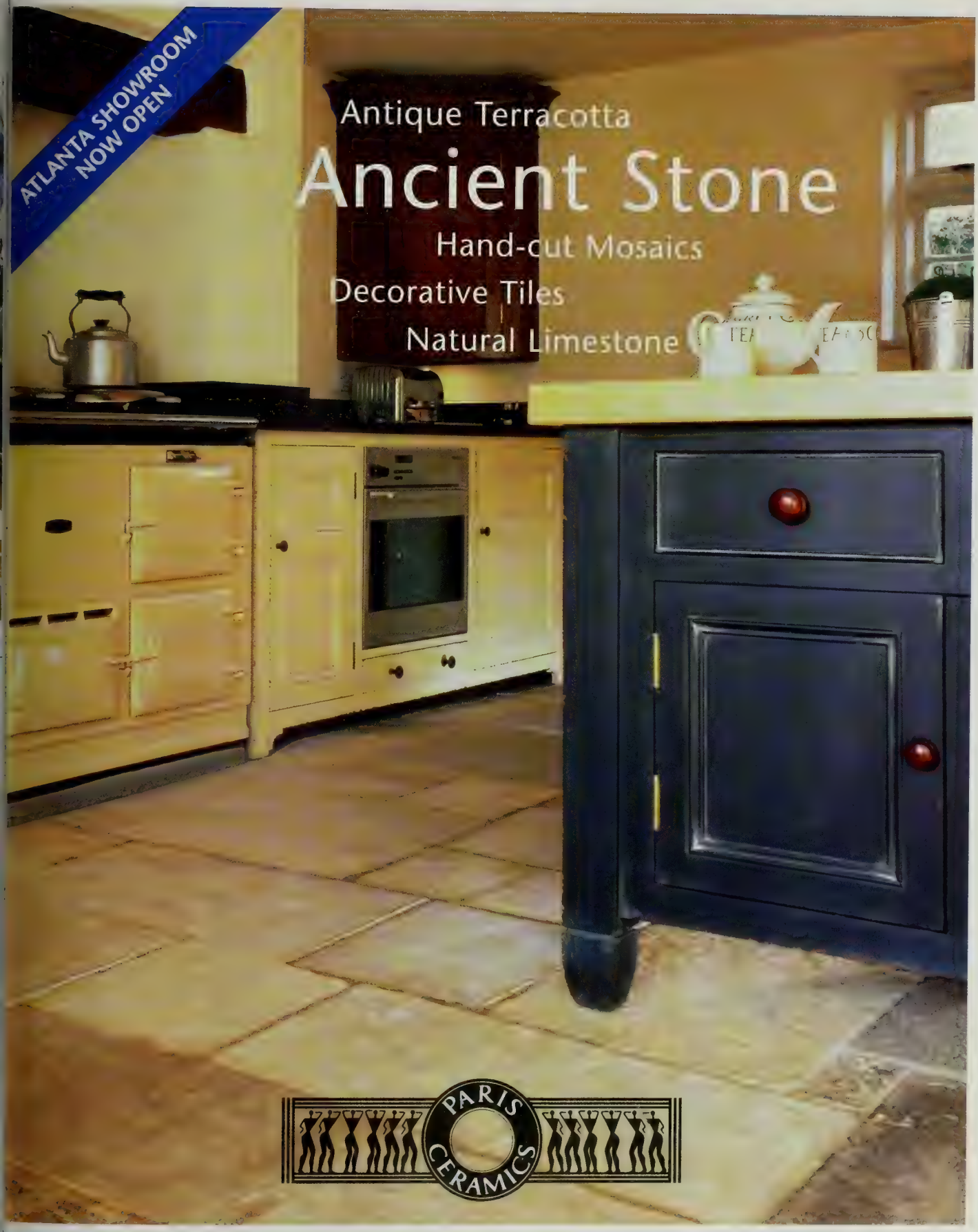
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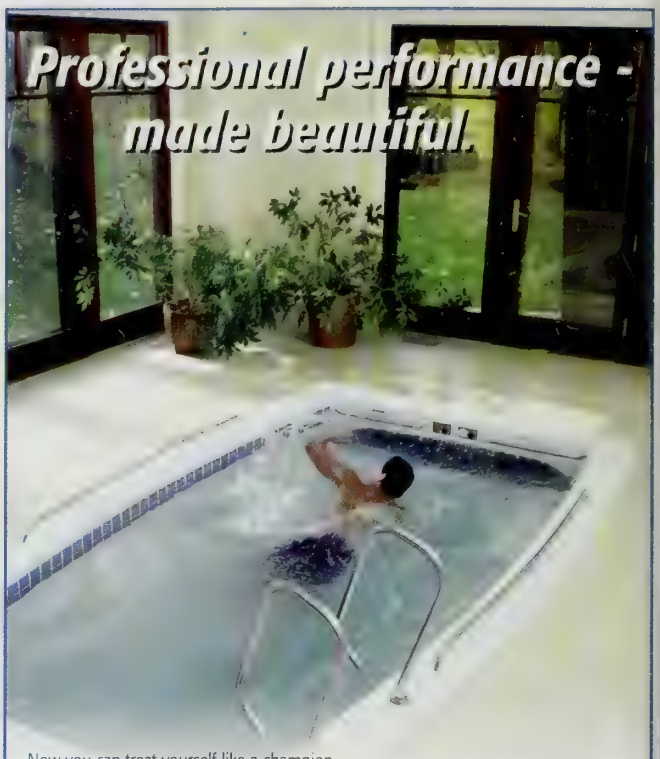
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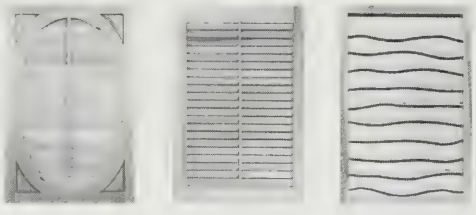
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an antique birdcage. Some pieces came from their own collections, including the living room's striking antique marble fireplace, which had long been stashed in the Sheens' garage.

"When I got going, there was no stopping me," asserts Janet Sheen, who was inspired by a small Paris hotel that she and her husband favor. "I tried to copy that feeling, elegant and small and cozy and colorful." There are some fine pieces here, including an antique French carved wood bed in the guest room, and some wonderful castoffs too, such as the living room's floral-patterned Chinese rug, which Janet Sheen had bought for Emilio. Even the artwork has a vintage feel, from the 1940s landscapes (by local artist Ralph Holmes) in the living room to an anonymous portrait of a small girl, in the dining room, which Sheen says reminds him of his daughter. "It's like she posed for it," he says.

Modestly, he insists that his sole contribution was to request a ceiling fan for the upstairs den. That said, though, the influence of this erudite yet playful man—a staunch Roman Catholic and former altar boy who startles visitors by reciting whole portions of the Mass in Latin—is everywhere, from a volume of Yeats's poems on his marble-topped desk to the latest *West Wing* script, tossed offhandedly onto a kitchen counter. He concedes that he's pleased with the final result. "Like a lot of lugs who are married to very artistic people, I know it when I see it, but I don't know how you get there."

As for future residences, the couple say they're devoted to their house in Malibu and don't ever plan to leave. And there's one place in particular where Sheen hopes never to reside. At his last trial the judge announced he was running out of patience: One more arrest, he told the actor, and his next residence would have bars on its windows. "I'll go right to jail," Sheen says soberly. "I won't pass go. It could take the wind out of my sails." Even so, it's unlikely that he'll ease up on his political work. At least not in a world where people live on the street, where nuclear arms proliferate and where, any day now, there might be oil rigs in the Arctic. "I'm as active as I ever was," the actor admits. "But I have to be careful." □

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staircase, he celebrates ascent by placing people in the eye of the funnel. One curve cedes to another in counterpoint.

The staircase that centers the house also spins visitors centrifugally into its two wings. Turning right, they continue past the stairs to the family living room and the formal living room beyond. Or, turning left, they pass the formal and family dining rooms toward the guest room, the playroom and the pool. The upper floor accommodates the bedrooms, the smaller wing for the children and the larger for the parents. The studio is next to the bedroom; a hidden door leads to the home beauty salon. The house may have all the cultural protocols of a traditional society, with everything in its preordained place, but Zapata breaks down the formality. A sliding wall opens the family living room to the formal living room, dissolving the usual barriers. "He wanted to integrate the public and private parts of the house," says the wife.

Zapata applied notions of flowing space to break down the formality. He doesn't preconceive rooms as boxes but simply settles them within spaces shaped by the fragments of a long linear house he has bent to the splintering point. "I think of it as an arc of wood that splits into segments after forceful pressure," he explains. "Everything is caught frozen in the action of snapping." The concrete walls, many leaning and tilting, resemble great ice floes that drift apart, opening space. "My driver finally broke his silence one day and confided, 'You know, the house isn't straight,' " remembers the wife.

The magic of the house is that each room not only delivers a view but suspends people in it. The wall facing the panorama is glazed from top to bottom with green-tinted glass (tilted to reduce reflections) and situated so near the edge of the crest that from the interior, the house seems airborne. "The vista really comes into the house," says the wife. "On a sunny morning you occupy the magnificent sky of Quito, and then it rains, and you feel the drops—you experience all the sensations of the day."

Zapata takes great care not to detail the house with any visible bolts or beams that ground the structure. The clean, dynamically shaped planes send the eye shooting past the glass toward the landscape beyond. A long pencil-thin gangplank next to the pool projects into thin air. The swimming pool also cantilevers into space, giving a swimmer the feeling of floating in the sky. The couple have channeled their music system to play underwater. "You can be sure to start the day off right if you swim first," she says.

The house took four years to build and required the full-time, on-site attention of engineer Luis Roggiero. "The tilt of a wall couldn't be off by even one degree at the bottom," notes Zapata, "otherwise the top wouldn't fit." With the help of a computer to plot coordinate points, the concrete walls were built first, including those with difficult compound curves, and then filled in with glass. The pool and gangplank required highway construction techniques. But Zapata muted the presence of technology by using materials that warm the spaces psychologically—including maple for the walls. "The materials make us feel comfortable," says the wife. "Everything works together—the finishes, the details and the forms." The house magnetizes the family. "We have no desire to leave the house to go out at night or to stay away on weekends. At the end of the day, I look forward to coming home."

Zapata, in a sense, has also come home. There is a great architectural tradition on the continent of guest modernists like Le Corbusier and Gio Ponti, who imported designs for houses in South America. The house falls in that tradition—a daring design by a South American who has returned to produce a tour de force of technical virtuosity, conceptual discipline and strange beauty. The Incas, who were great builders, would have worshiped at its cantilevers. "Architecture has to be intense," says Carlo Zapata, "or it's not architecture." □

Zapata created decks that skim the site, as though skittering across the topography before takeoff.

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That single concession eventually shaped the room. A curving skylight, echoing the larger one over the entrance hall, provides a muted, pearly glow at night. Mirrors reflect daylight from the living room and library windows.

The library, the coziest of the rooms on the first floor, has a bay window offering a warm, southern exposure and a view of downtown high-rises. The walls are taken up by glass-doored bookcases, with enough space for Michael Polsky's television and stereo system, hidden behind decorative fabrics. "It's the only request my husband made, so of course I agreed," says Maya Polsky. "But I didn't want to see the equipment." From library to living room, the apartment is a lineal suite of open rooms almost 75 feet long, allowing ample space for guests to roam about during the Polskys' frequent parties.

Visitors might be tempted to wander upstairs as well. On the stair landing, Nelson created space to display works by artists who show at the Maya Polsky Gallery. The master bedroom faces the lake through a reconstructed balcony. Repeating the Art Nouveau motif, the carved wood bed and armoire are by Louis Majorelle, and the cast-iron fire surround is another Guimard. Between

From library to living room, the apartment is a lineal suite of open rooms almost 75 feet long—ample space for guests to roam.

the bed and the fireplace is a daybed, generous enough for a couple to snuggle in. "One can stare out the window at the water, and the other can face the fire and read," says John Nelson. "Like everything else in this place, it took a long time for us to get the details just right," adds Maya Polsky. "I'm not a designer, but I know how I want something to look and feel. So when John hits the right button . . ." "She'll come right back with an idea of her own," says Nelson. □

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ed to decorate it, sounded a little strange to me," says Gerald Levin, "but I trusted Barbara with her unbelievable sensibility to pull it off. I always give her complete aesthetic authority—*she* buys everything; *I* never shop, I rarely even walk into a store. She designs, directs and produces the finished work. She tells me generally what she thinks it will run to, and then… You know, it's like a movie: Once the director is really into it and you feel there's just cause to spend some more money, you do it. Because it's not just the idea you're buying, it's the effective execution of that idea.

"The core of your home eventually becomes like comfortable clothes, you know exactly what it is and it becomes old hat, though that doesn't mean it's not still special," Gerald Levin continues. "But now I can walk through a door into a totally new universe, because the fascinating thing is, the minute you set foot in the Moroccan apartment, it could actually *be* Marrakech. People extend apartments all the time, but you don't normally get a whole other world. So when I want to 'get away,' I can go in there and look at the river from a different perspective, or just be alone with the high-definition television that Barbara put in for me—I always wanted one but I never even mentioned it to her, she somehow just knew to do it for me. The other morning I had to get up very early for a board meeting of the Federal Reserve Bank of New York, so I had my breakfast and read my paper in the Moroccan apartment as a special treat. I do a lot of my reading in there." Levin's favorite author being Albert Camus, he can now sit in his own North African setting to read the Algerian-born existentialist.

With an eye to initiating a rush of Moorish impressions, Barbara Levin had commissioned artist Dorothy Palanza to glaze the walls of the marble-floored entrance hall a smoky white, then embellish them with faux tiles inspired by an antique pattern and, finally, create the illusion of light-filtering latticework on the ceiling: all this to evoke the entrance of a mosque. To find the perfect shade to glaze the living room walls, Levin experimented with her interior designer friend Carleton Varney. The winning color came up kiwi, because it most effectively picked up the antique Turkish carpet, which also has hints of cinnabar, periwinkle blue, magenta and mustard. Regally poised against the bank of windows on the river is a Victorian mother-of-pearl settee that once upon a time held court in Woolworth princess Barbara Hutton's palace in Tangiers. In the center of the room, a contemporary silver-leafed Indian tea table is served by chairs covered in pretty Persian blue. Lamps made from working Senegalese yodeling horns invigorate the inlaid end tables on either side of a big cream-chenille-covered sofa, which is garnished with multicolored throw pillows woven from antique saris. There's a 19th-century intricately carved walnut side table supported by the put-upon figure of a camel, and a freestanding contemporary bronze donkey, saddled with an old Moroccan blanket, that looks like it's sweating. Indeed, so persuasive is the atmosphere that the only thing missing seems to be a desert sandstorm.

It was Carleton Varney who found the astonishing bed for the Moroccan apartment—a maharaja bed, no less, which Barbara Levin upgraded a royal notch or two when she had it converted to queen size. "I acquired it in London, but it's from India, as you might expect—late 18th century," Varney points out. "It's made of precious metals—a bit of silver here, a bit of gold there, a little tin here, a little lapis there, a touch of ormolu." The 19th-century appliquéd coverlet is a *suzani*, one of several that Barbara Levin amassed on successive visits to Bodrum, Turkey; this one was said to have been made on the Russian-Turkish border as a dowry quilt. The bedroom carpet is ancient and Turkish, and the marble-topped ivory-inlaid chest is Syrian but was spotted in a Marrakech souk; so, too, was the blue-tile-topped low table with a hand-painted bottom that abuts a 1930s Art Déco settee and two chairs (all three covered in orange cotton in an elephant pattern). "When I'm out of town, Jerry sleeps in here—he doesn't want to sleep next door in our regular bed without me there," Barbara Levin divulges. Her husband explains, "Again, it's a change of venue, with an exotic flavor to it."

> "I'm not just a suit," Gerald Levin said by way of explanation, "I want the poetry back in my life."

Levin closed her design business in 1996, when she embarked on the ambitious three-year project of decorating the couple's sprawling contemporary country house, in Dorset, Vermont (see *Architectural Digest*, May 1999). "I'm still professionally decorating, only it's all for me," she reflects. "I do enjoy being my sole client —I'm a perfectionist, and now, when I've finished an interior, nobody can ruin it." In recent years the Levins have acquired no fewer than eight additional places for her to perfect, including an 1840 hacienda and four guesthouses in the historic district of Santa Fe. "I want to cover the whole hill," Barbara Levin laughs.

Then she tells the story of how, when she had a birthday coming up, her husband told her he had a surprise place to take her: "I didn't know where in the world I was going for my birthday—it was one of those when-you-get-there-you'll-find-out kind of things—and I honestly thought I was in the Caribbean when I got off the plane." It was only Florida, but the upshot of that little jaunt is that the Levins now own an 1860 conch house and conch guest bungalow in the historic district of Key West. Then two years ago they purchased 600 acres in Los Olivos, in the Santa Ynez Valley, and last September planted 90 of them with red and white grapes. "The vineyard is more her handiwork than mine—she fell in love with Tuscany, but I thought it would be better if we did it in California," Gerald Levin fills in. "I picked the land, but I suspect she will eventually build something there. So I think we'll have her artistic expression in a number of locations, and you know, that's the frame for our life."

"You're not supposed to put a house on the property till you've had grapes for two years," Barbara Riley Levin says, tabling the matter for now and sounding perhaps a bit disappointed. But then she brightens: "Jerry still misses Port Washington—the other day he said he wished we had a place *there*, too." □

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house in Palm Springs—and that gave us the freedom to play and bring it up to date while respecting its character."

The makeover reflects the way perceptions of modernism have changed in 40 years. A house that seemed as cutting edge as Raymond Loewy's Avanti when it was first built has become, like that automobile, a classic to be buffed and polished. For these architects and this client, every detail was worthy of attention. "I had a clear vision of what I wanted, starting with terrazzo floors inside and around the pool," says Katleman, "and the paint was to be white." That seemed simple enough; however, Marmol observes, "as you narrow your choices, the pressure increases to get things exactly right." They discussed the tone and mix of the terrazzo at great length before it was laid, in three-foot zinc-bordered squares that relate to the modular 12-foot grid of the structure and the new six-foot-wide aluminum sliders.

The biggest changes were made in the service areas, where unneeded divisions were eliminated and space was added. The claustrophobic kitchen, with its period cabinets, was gutted and opened up at both ends through sliding doors. By appropriating a closet from the housekeeper's room (now a guest room), the architects found space to cantilever a white-lacquered bench and a mahogany table from the wall to provide a breakfast area. In the opposite wing, the master bath was extended beyond the original building line to provide a skylighted shower that has an outdoor quality but is enclosed with white brick walls Thassos marble is used for the floor and countertop to give this tiny room the ethereal whiteness of a spa.

The other areas of the house were stripped and reskinned. Teak boards were laid over the original concrete in the gym and master bedroom, and, in contrast with the terrazzo, these seem as warm and soft as rugs. A teak storage cabinet masks the bed and defines a dressing area behind it; recessed blackout blinds obscure morning sun. "We discussed draperies, and I decided I wanted nothing that would block my view," the owner recalls.

To divide the living room from an intimate den, the fireplace was extended sideways to incorporate a projecting ledge for a piece of sculpture, and the few remaining doors in the house were made room height.

All of these improvements provided an elegant frame for carefully selected furnishings and favorite artworks. "I thought hard about the few things I had to have, considering the spaces they would occupy," says Katleman. "They would have to thrill me every day, because there was nothing to camouflage them.

"It's a designer's responsibility to absorb all the visual elements and then sort them out in their proper places," the owner continues. To anchor the spacious living area, she grouped the classic Florence Knoll armchairs, side tables and sofa around a glass-topped low table with a vintage Lucite base. Though designed a decade before the house, the chairs capture its essential qualities in their scale, clean lines and surface grid. Two looped-wool ottomans add texture and an element of surprise, while the Helen Frankenthaler painting provides an exuberant burst of color. The den has a vintage Womb chair and a Tulip side table, both designed by Eero Saarinen, and a '40s French floor lamp. For the dining area, Katleman designed a long T-section mahogany table with room to seat up to eight on metal-framed Anziano chairs. At the threshold to the entrance gallery, Peter Charles's metal sculpture and Valerie Jaudon's textured canvas flank a corrugated-cardboard Wiggle chair by Frank Gehry.

All of these pieces are treated as sculptural objects, useful and decorative, linked together by invisible lines of force. The pool area is furnished symmetrically, with a pair of teak benches and low Eames side tables. Elimination of the inessential has never seemed so logical and engaging, though Katleman relies on abundant, meticulously organized storage to keep many of her possessions out of sight.

The house has achieved an apotheosis its original architects may never have imagined. While it was more pared down than the body of their work, it lacked the polish and sophistication it has now acquired. Even on a dull day it is full of light, and when the sun streams in, sparking multiple reflections off water, glass and terrazzo, the layered spaces shimmer, and the water seems to ripple across the pale floors. □

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MASTER OF DISGUISE

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be a piece of art—contemporary art." Except for the living room, most of the walls on the main floor are also glass. "I enjoy the sense of space," explains Santucci, "and from my bedroom, when I'm alone, I see the dressing room, the shower, the bathroom, the guest room—everything."

When he is not alone, a flip of a switch turns the glass from clear to opaque, so that both he and his guests have full privacy. As might be expected, the shower for the master bath is not just a shower. It is a visit to a rain forest, with innumerable nozzles turning the entire ceiling into one enormous shower head. "You step into the room," says Santucci, "and you're literally in the middle of a waterfall."

Aside from natural hues, the dominant color on the main floor is red: a red méridienne, a red carpet, red lampshades in the living room and the wraparound red wall in the entrance hall. Upstairs the motif is white: white fabric on the dining chairs, a white carpet, a white lampshade and a white bath. The large dining room window, it goes without saying, is not merely a window. Folded up, it becomes a door to the terrace, from which can be seen one of Milan's most cherished treasures: the golden *Madonnina*—"Little Madonna"—that stands atop the Duomo.

Every country in which Santucci has lived is represented by some object or piece of furniture. The living room chandelier, for example, comes from New York, where he still maintains a triplex in Tribeca. His inspiration, however, came from Asia, the continent that affected him most profoundly. So intense was his interest that, unlike most Westerners, he took the trouble to learn the languages, adding Japanese and Chinese to the five he already spoke: English, French, German, Spanish and, of course, his native Italian.

Though the lure of Asia was strong, Santucci finally returned home to Italy. "After a while you understand enough to know that you don't belong to that world," he says. "Ultimately I realized that I'm a European. Culturally and emotionally, I went back to my roots." At the moment he is firmly rooted in Milan, in a very modern apartment in a very old neighborhood, where his friends still blink in amazement at his collection of James Bondish gadgetry. "The original 007," a friend labeled him, and she just might be right. □

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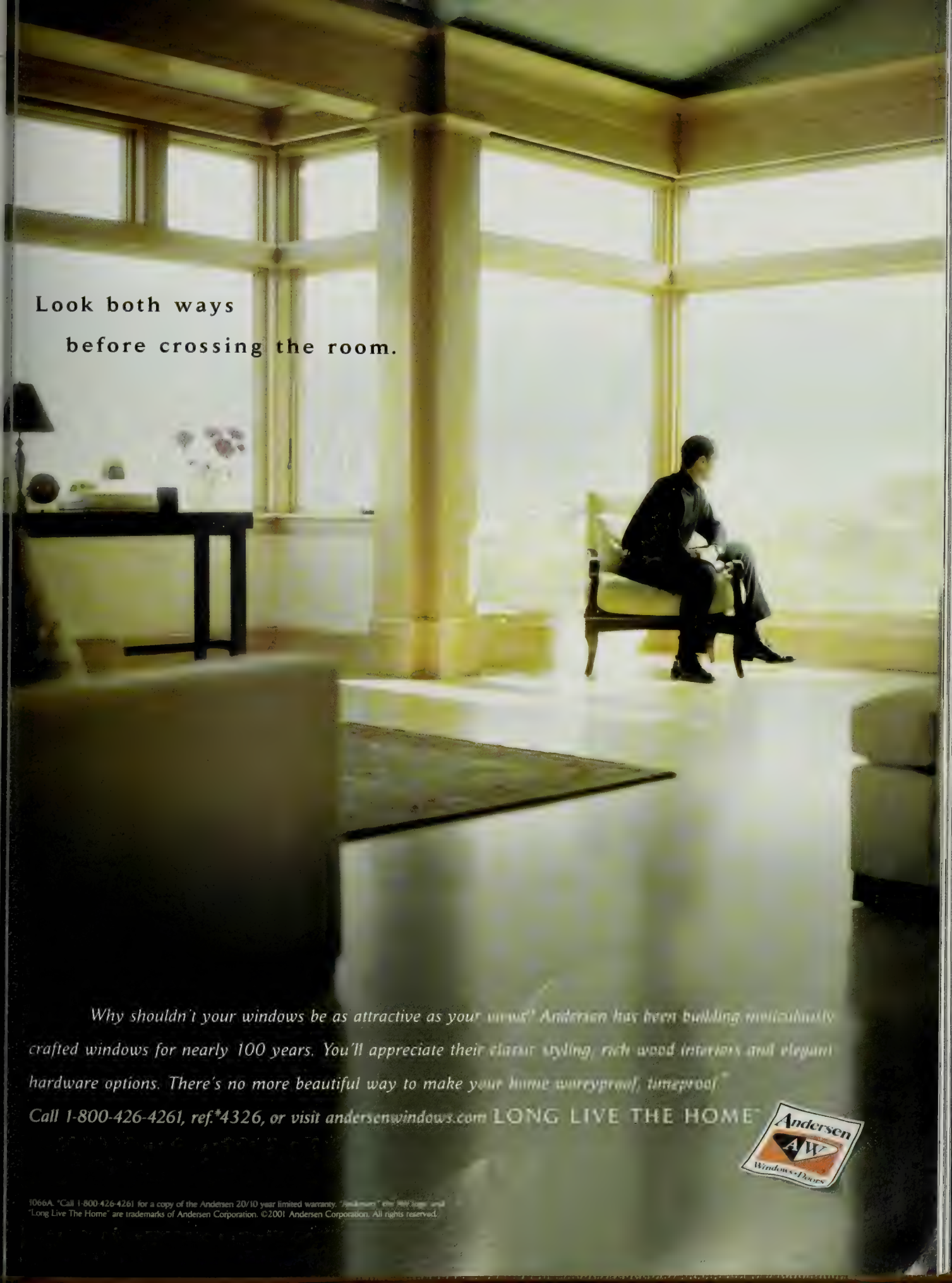
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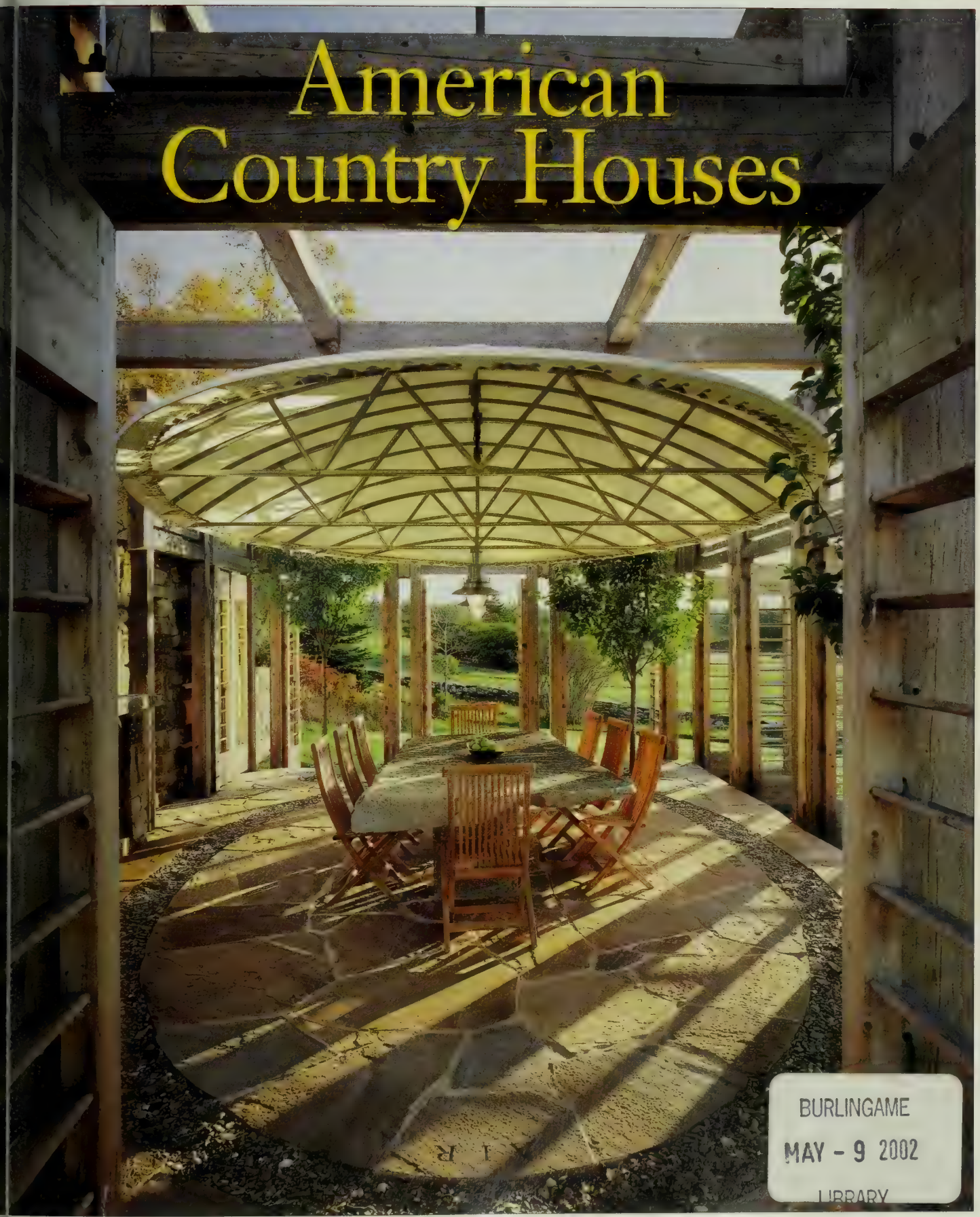
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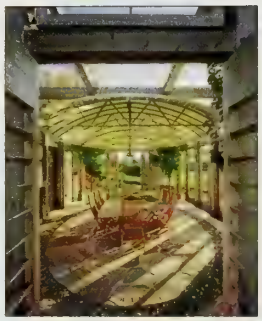
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COVER: A summer dining pavilion on Maine's North Haven Island. Architecture by Samuel H. Williamson. Photography by Brian Vanden Brink. See page 182. ABOVE RIGHT: On the Colorado ranchland of the late author Louis L'Amour. Architecture by Frank Balogh. Interior design by Kathy L'Amour and Susan Brown. Photography by Robert Reck. See page 186.

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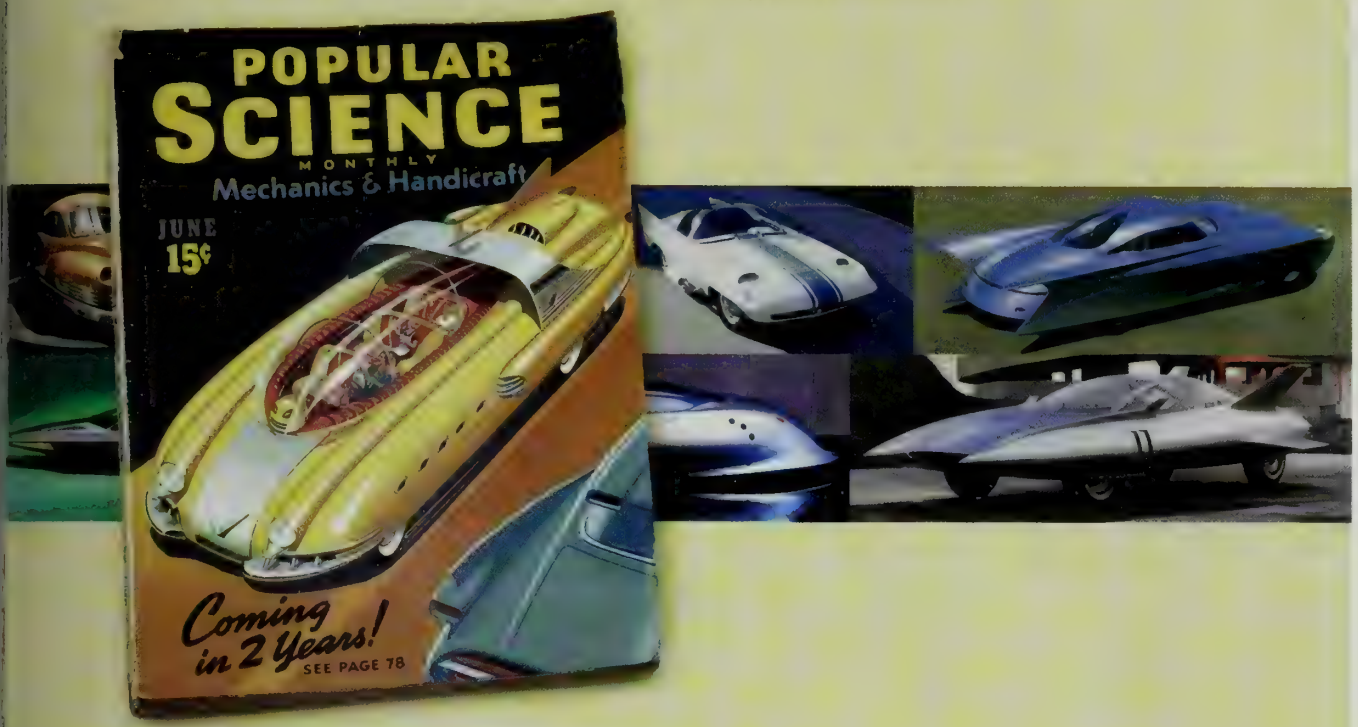
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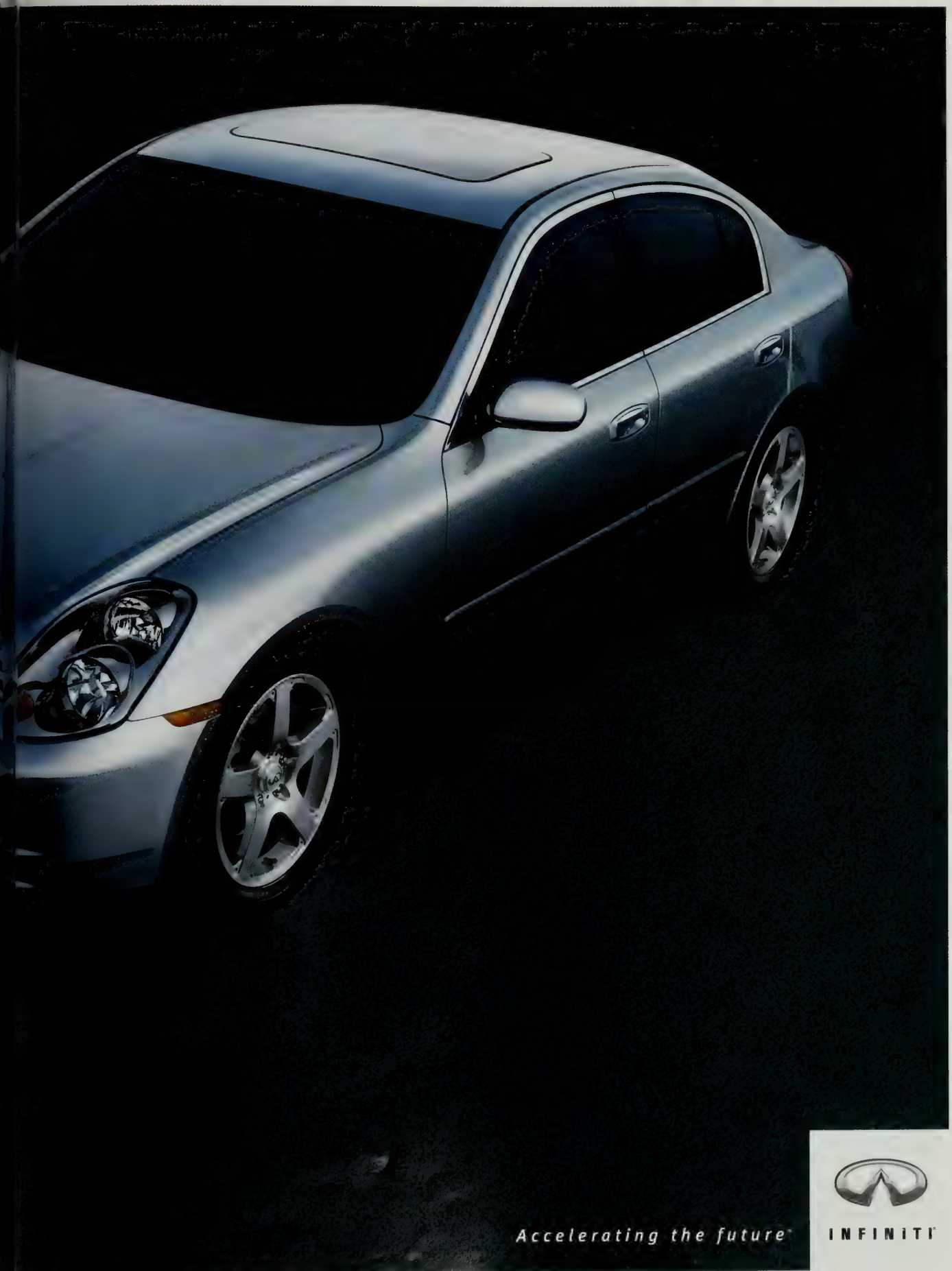
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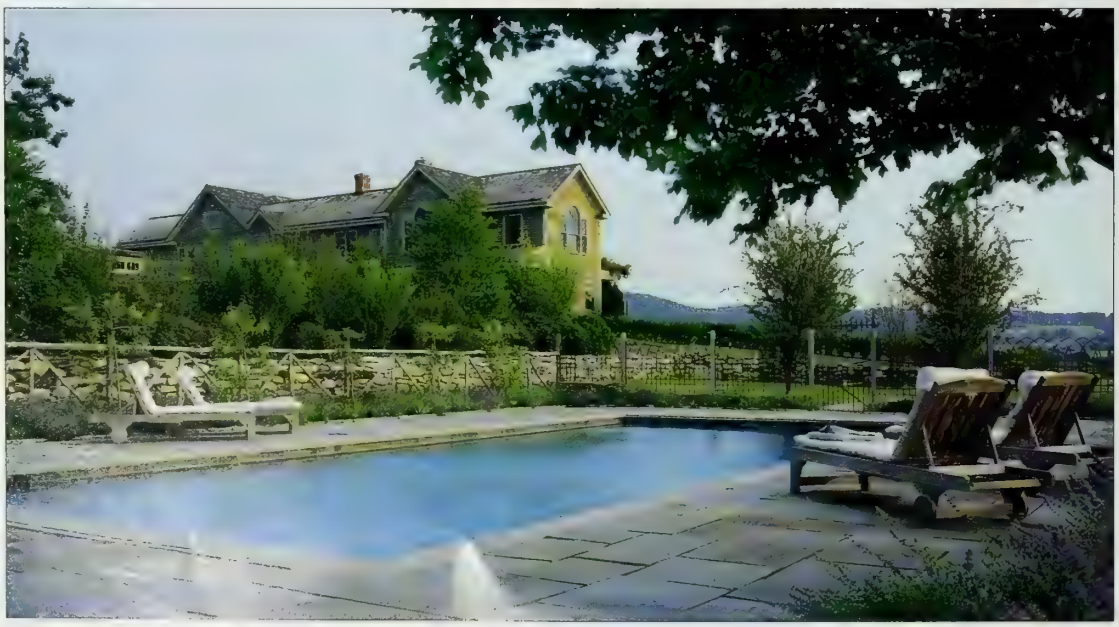
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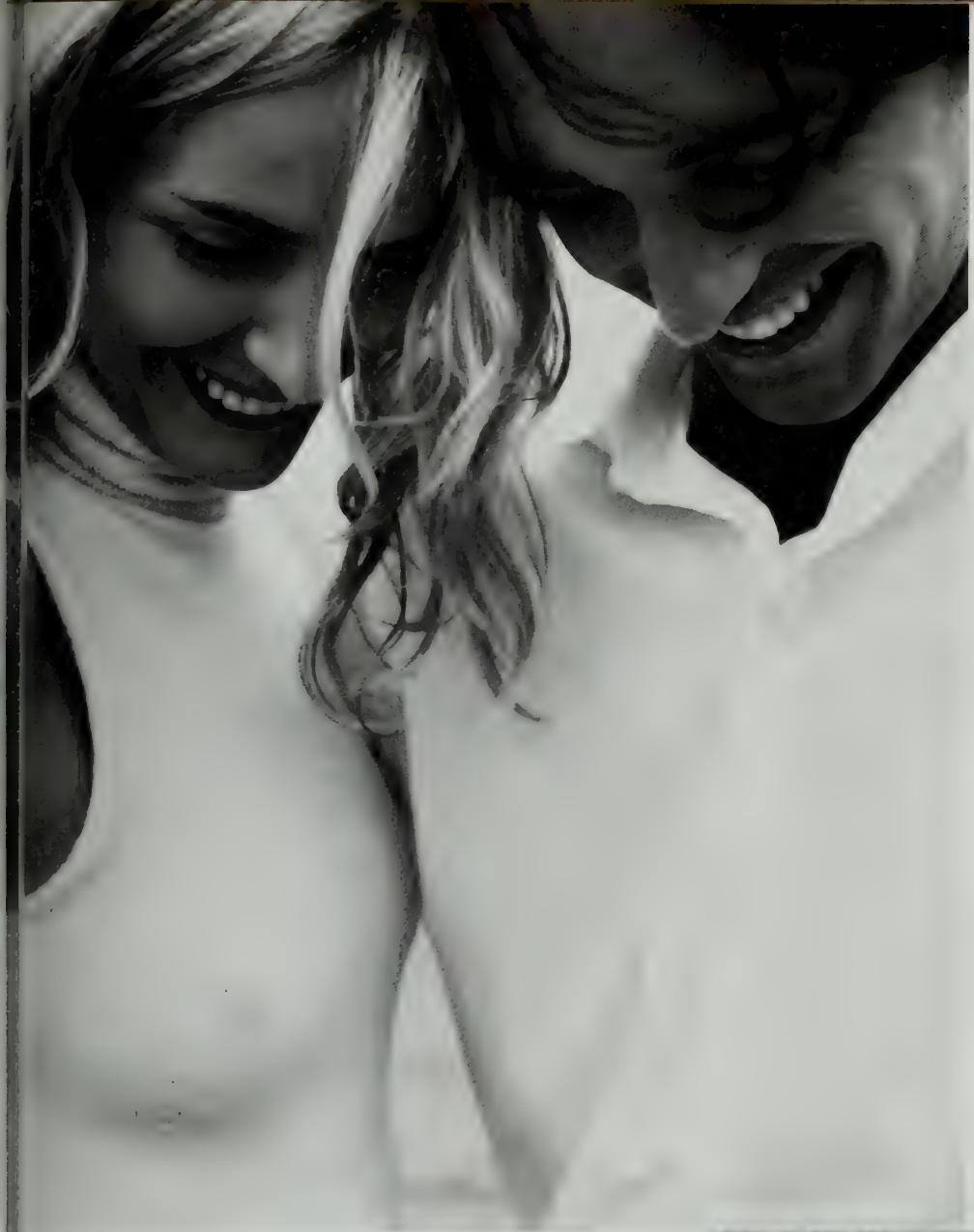
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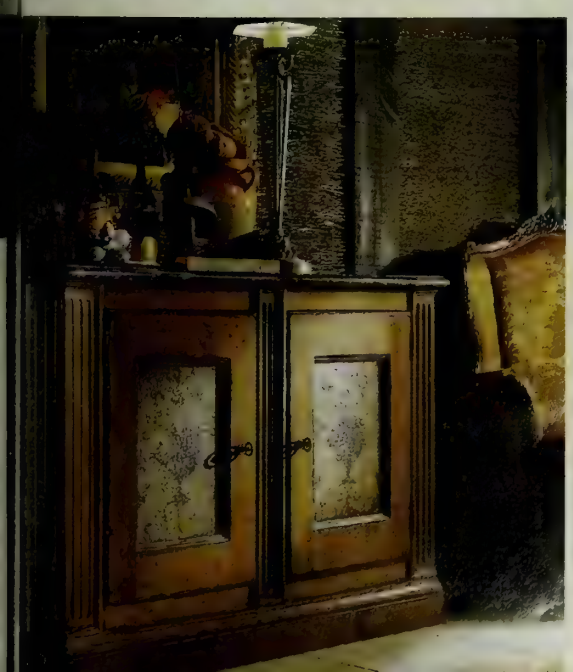
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An antique cigar-store Indian from designer Elissa Cullman's folk art collection. See page 92.

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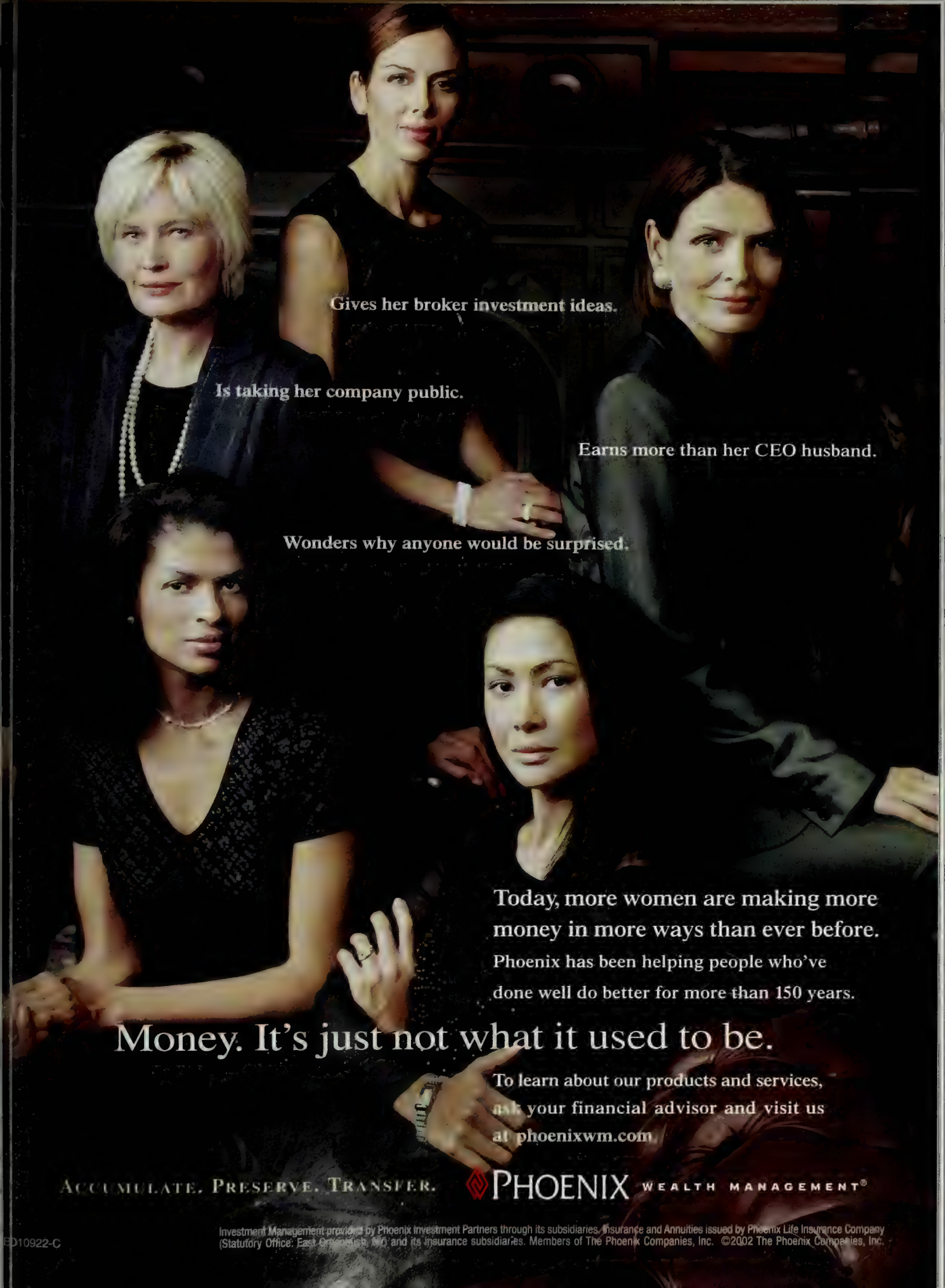
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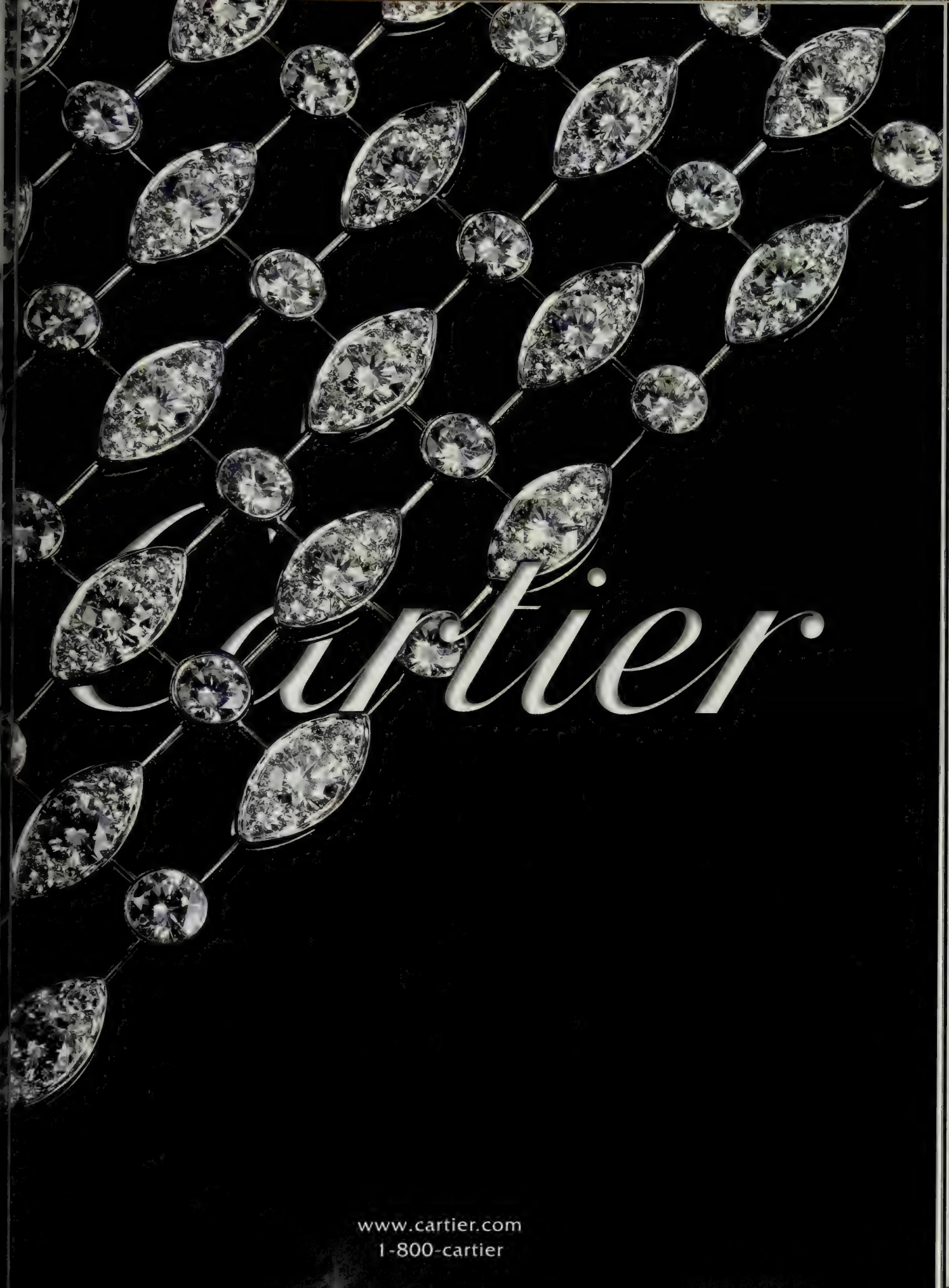
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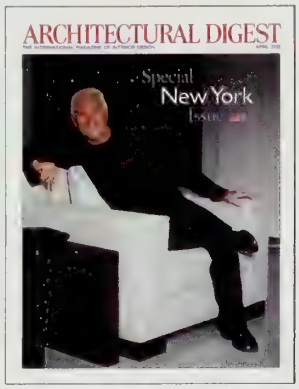
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Imagine my surprise—and delight—when your Special New York Issue (April 2002) arrived in my mailbox. An entire month devoted to my interests: city apartments made into sophisticated homes for people like me. Thanks for acknowledging that not everyone lives in a single-family house and that not all multifamily buildings need to adhere to cookie-cutter style. Now, about doing a Chicago issue …

Michael Hemmes
Chicago, Illinois

ARMANI'S CASA

With so-called trends constantly swaying from one end of the spectrum to the other (I can't keep up!), it's wonderful to see that Giorgio Armani, a consummate designer, never loses sight of his artistic vision. His pied-à-terre (Architectural Digest Visits, April) is a glowing testament to how timeless his style is and to just how beautiful comfort can be.

Giulia Godi
New York, New York

GROUP EFFORT

Shelton, Mindel & Associates ("Before & After: Going with the Flow"), Thad Hayes ("Two Different Worlds") and Bray-Schaible ("The Test of Time")—three of my favorite design firms in one month. The April issue is the best yet.

Aaron White
Seattle, Washington

A MARY MEEHAN INSIDER

I was very excited to get an inside look at Mary Meehan's work (Designer Profiles, April). In fact, it's a magical trip every time I receive a new issue. Thank you for the journey.

Pasqueline Galati
Las Vegas, Nevada

ROBERT DENNING LOOMS LARGE

Farewell minimalism. Until I saw Robert Denning's rooms ("Design Notebook: The More the Merrier," April), I didn't know what was missing from my life—plenitude! I was absolutely transported into his world: palatial, extravagant, plush, at once boldly articulate and yet luxuriantly hushed. One can hardly speak of it without gushing, respectfully.

C. Mercaldi-Cotton
Merced, California

A BROOKLYN STATE OF MIND

Your Special New York Issue should have been titled Special Manhattan Issue. Can it really be that the outer boroughs have nothing worthy of your pages?

Lois Stange
Tarpon Springs, Florida

LOVE AT FIRST SIGHT

The living room and library of Vartan and Clare Gregorian's Manhattan residence ("A Global Outlook," April) are easily the most gorgeous rooms I've ever seen. Huge kudos to the Gregorians and their designers, Gayle Wells Mandle and James Brayton Hall, and decorative painter, Lane Myer.

Edmond Sherman
Los Angeles, California

MOLYNEUX'S FIRST-CLASS TICKET

I've long been a fan of Juan Pablo Molyneux's work. Therefore, I was very pleased—but not at all surprised—to learn that in addition to being a talented designer he's a class act as well (Designer Profiles, April). It's refreshing to hear someone talk about heli-skiing in Canada and motorcycle riding in France with such wit, humility and genuine appreciation (his description of St. Petersburg as having a "chic sadness" was so clever I instantly turned green with envy for not having thought of it myself). Bravo to writer Stephen Drucker for crafting such an enjoyable portrait, and bravo to Mr. Molyneux for making his interiors as rich and diverse as his life.

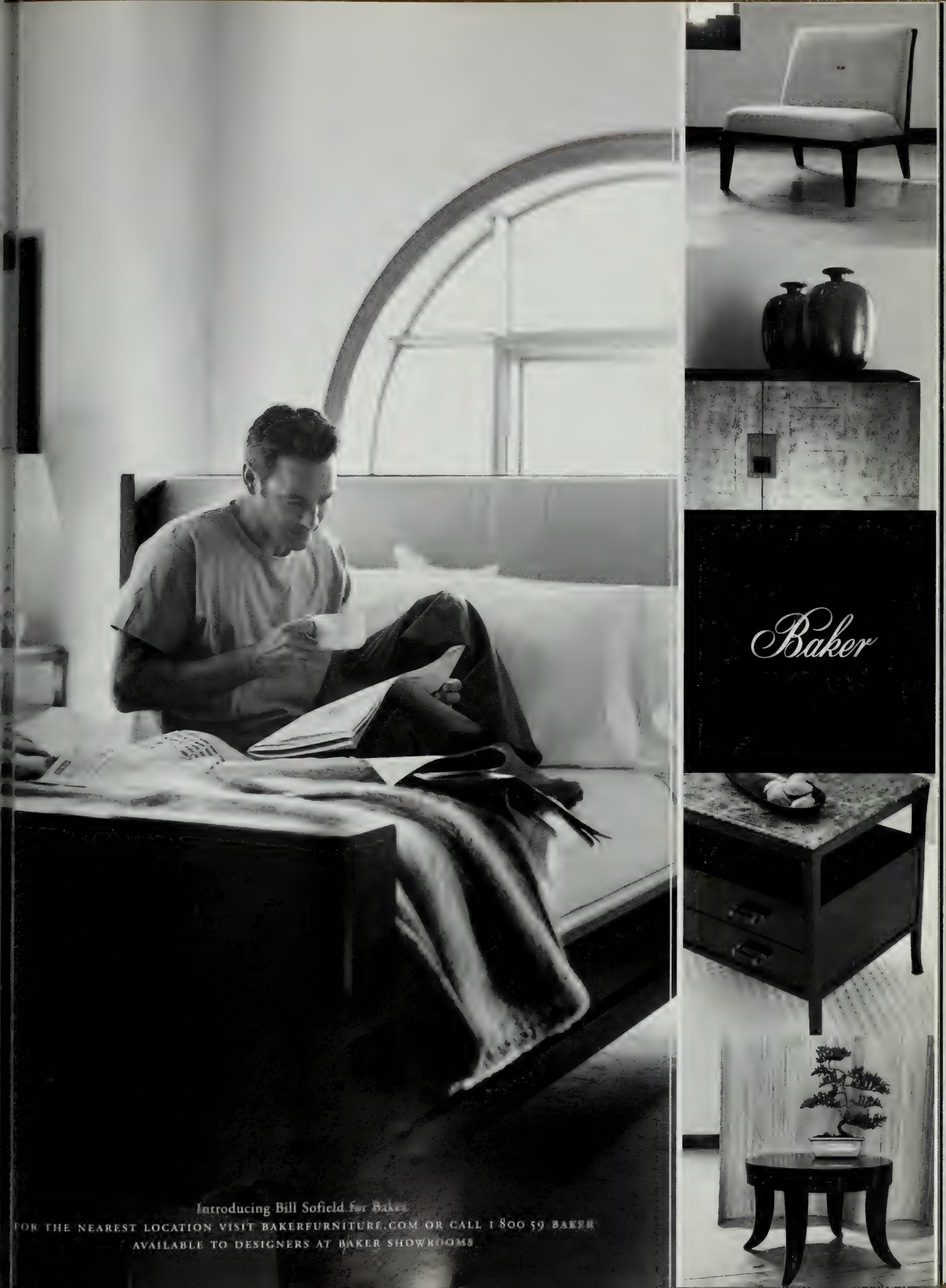
Amy Driscoll
London, England

SOMETHING OLD, SOMETHING NEW

I find the conversion of industrial space much more interesting than redecorating the norm. So what a joy the February 2002 Before & After issue was! Please include more of the old and unusual for us eccentrics who love a real challenge.

Susan D. Mead
Rio de Janeiro, Brazil

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Just when we believed we had exploded all the myths and misinformation about *Architectural Digest*, another one arose from the depths, akin to dinosaur bones burbling to the surface of Los Angeles's famous La Brea Tar Pits. A New York designer asked, with some embarrassment, if it was true that we have a marketing firm do continual surveys to determine what our readers like and dislike; which designers they favor; which styles, which colors, and on and on. The designer had been told by several people that these surveys dictate this magazine's editorial content. ***Not true!*** Editing a magazine by polls? *Never*. Politicians poll. They want to know, we are told, which position to take on which issue. We, and only we, decide what goes into our magazine, and *you* vote, at the newsstand or with your subscription renewals. Your vote is the only one we care about. And your vote tells us we are doing the right thing. We thank you for that.

Paige Rense, *Editor-in-Chief*

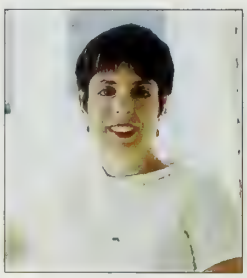


STEVEN M. L. ARONSON ("For Collectors: Americana the Beautiful," page 92; "Far from the Madding Crowd," page 172), an *Architectural Digest* contributing writer, is the coauthor of *Savage Grace* and the author of *Hype*. A former book editor and publisher, he has written for *Vanity Fair*, *Vogue* and *Town & Country*. He is currently at work on *Class Act: The Life of Leland Hayward*.



MICHAEL FRANK ("Hotels: King Pacific Lodge," page 228) is a contributing writer for the *Los Angeles Times Book Review*. His short stories, essays and articles have appeared in *The New York Times*, *The Yale Review* and *Antaeus* and on National Public Radio. He divides his time between New York and Seaview, Washington.

PATRICIA LEIGH BROWN ("Woman to Woman," page 244), a longtime staff writer for *The New York Times*' House & Home section, now writes about design, architecture and American culture for the newspaper from her residence in the San Francisco Bay Area.



MILDRED F. SCHMERTZ ("Architecture: Stanley Tigerman," page 72), an architect and journalist, is a former editor-in-chief of *Architectural Record* and a former commissioner of the New York City Landmarks Preservation Commission. Her articles have appeared in *Architecture*, *Architectural Record* and *The New Criterion*.





GERALD CLARKE ("Reversing the Order," page 234) is the author of *Capote* and *Get Happy*, a biography of Judy Garland published last year by Random House. He is currently writing a novel, set in Hollywood and Shanghai in 1949, and editing a book of Truman Capote's letters.



BRIAN VANDEN BRINK ("The Maine Attraction," page 182) is an *Architectural Digest* contributing photographer whose images have appeared in *The New York Times*, *Architectural Record*, *Architecture* and *Coastal Living*. He recently contributed to *The Distinctive Home* and *American Farmhouses*, which will be published by Simon & Schuster in the fall.



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GOMEZ GOES ORGANIC IN NEW YORK







Above, one of Daniel Mack's tree-branch chairs; right, one made from split logs

Over 20 years ago Daniel Mack decided to leave his career as a television producer to pursue furniture design. "I wanted out of that business," he recalls. "I felt the need to do something more nature-based, more idiosyncratic, more authored. So I began working with sticks." Today his Warwick, New York, workshop (above right), **Daniel Mack Rustic Furnishings**, does custom designs crafted from tree parts. **Mariette Himes Gomez** (above left, with a railing made from sugar maple branches) is drawn to the "organic and one-of-a-kind" quality of his work.

"I try to find that moment of ambiguity in pieces," Mack explains. "That can drive people crazy, because if I do my job well, it doesn't look like I've done much. It's about creating negative space, and if it works, it's invisible. If it doesn't work, it looks so clumsy you want to burn it." Mack refers to a lodge that he and Gomez are collaborating on as an example: "Unless everything is positioned right, this project is going to look like a big Boy Scout camp." In the end, he says, what defines his pieces is the basic principles of rustic style. "It's enchanting someone with the common and looking for the extraordinary in the everyday. Out of brush, out of saplings, out of branches, this stuff appears." By appointment.

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continued on page 40

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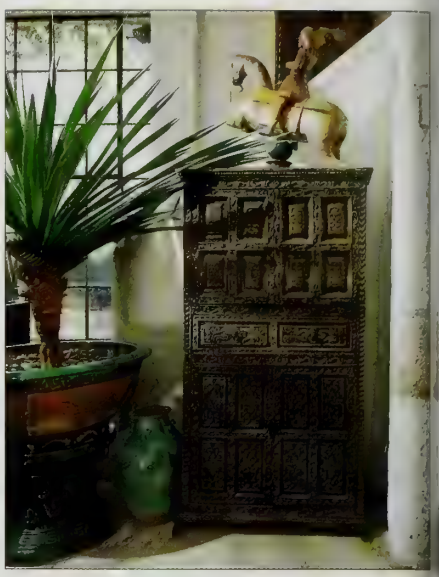
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CARLETON VARNEY'S ARIZONA OASIS

It's a magical place," **Carleton Varney** says of the antiques shop that Edward Holler and Samuel Saunders run out of their Nogales, Arizona, hacienda. "They have the most outstanding collection of artifacts that I've seen." Taking up approximately 30 rooms, **Holler and Saunders** specializes in Spanish colonial furnishings from the 17th through 19th centuries.

"In the beginning it was a hobby," Holler says. "And then the hobby became a business.







Above, Carleton Varney at the Holler and Saunders hacienda in Nogales, Arizona

An 18th-century pine cabinet from Mexico, above, and a group of stone finials, left

Our interest was to show North Americans the wonderful things available throughout the Americas." This can be anything from an 18th-century Mexican pine cabinet to Brazilian crystal. In addition, they carry fossils and items found along Spanish colonial trade routes—including 19th-century stonework from the Philippines. "We also have Asian pieces that we acquired in South America and the Philippines," Holler notes.

"They're forever scouring Argentina, Costa Rica and Peru," Varney says. "They even have wonderful tapestries." Varney recently bought some fossils, a group of ginger jars from Mexico and a gilt mirror. "The shop is phenomenal," he adds. "There's really nothing like it."

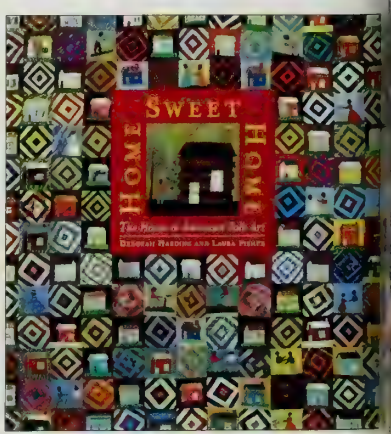
Holler and Saunders
P.O. Box 2151
Nogales, AZ 85628
520/287-5153

HOME IS WHERE THE HEART IS



The octagonal shape of John Fondas's new book, ***Sailors' Valentines*** (Rizzoli, $50), mirrors the intricately crafted shell mosaics collected during the 19th century by sailors as mementos for their loved ones. Although it was once thought that these were made by sailors on long, lonely voyages, much as scrimshaw was, it has since been discovered that most were produced in Barbados as travel souvenirs.

In ***Home Sweet Home: The House in American Folk Art*** (Rizzoli, $50), authors Deborah Harding, a folk art expert, and Laura Fisher, a textile dealer, have divided their subject matter into five categories: samplers, quilts and coverlets, paintings, furnishings and rugs. Among noted works shown in the book is the 1750 Hannah Otis chimneypiece, which depicts the Hancock house, Beacon Hill and Boston Common.



continued on page 44

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"She's one of those wildly creative people you could give some scraps and a sewing machine to and she'd be busy until four o'clock in the morning," **Harry Schnaper** says of longtime friend Mischelle Arcus, who has just opened **Stella** (above right), a shop in downtown Manhattan that carries quilts, throws, linens, pillows, drapery fabrics and hardware, and new and antique beds. For years Schnaper (above left, with a selection of pillows) has commissioned luxurious bedding from Arcus, who still does some custom work.

Stella
138 W. Broadway
New York, NY 10013
212/233-9610



MARITIME WONDERS ON NANTUCKET

At **Nina Hellman Antiques** (left), on Nantucket, Massachusetts, clients such as **Lee Bierly** and **Christopher Drake**, of the Boston design firm Bierly-Drake Associates, can enjoy more than just Americana. "We also carry maritime items," says owner Nina Hellman. "We have ship models, out-of-print books, half-hulls, navigational instruments, scrimshaw and whaling tools from the 19th century." A number of Hellman's folk art offerings have ocean motifs, including a ca. 1890 American shadow box (below).

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AN AMERICAN TREASURE TROVE



"What attracts me to American painted country furniture is the uniqueness of the materials," says antiques dealer Patrick Bell. "These pieces have personality and whimsy. They just sort of grab you on the inside." Bell's shop, **Olde Hope Antiques**, which he runs with Edwin Hild, is located in a former stable on the New Hope, Pennsylvania, farm that Bell acquired four years ago. Bell and Hild, whose stock of 18th- and 19th-century American furnishings and folk art is praised by **Naomi Leff**, have been in business together for 25 years, but they only recently moved the gallery to Bell's property. "We've become very specialized," Bell says. "Our clients are primarily collectors and designers who are focused and know what they're looking for. And at this point, I wanted the peace and quiet of a country setting." Particular highlights include a 1794 Pennsylvania German dower chest with its original paint and an eagle weathervane from the 1860s with its original gilt finish (above). Among other wares are an 1830–40 tall case clock from New Hampshire, a ca. 1890 rooster weathervane and a ca. 1875 horse from Rochester Ironworks (left). "A lot of these things were made to be everyday, utilitarian objects, but there's an artistic element that makes them special," Bell says. "You can't help admiring a whirligig, for example." By appointment.



Olde Hope Antiques
P.O. Box 718
New Hope, PA 18938
215/297-0200

LONDON CALLING FOR MANHATTAN



"When I don't have time for a trip to London, a visit to **Kentshire Galleries** in New York is the next best thing," says **Arthur Dunnam**, of Jed Johnson & Associates. However, the shop's 18th- and 19th-century English furniture, paintings and porcelain—including a George I giltwood table (right) and a late-Regency armchair (left)—can also be seen in London, at least for a short time. Kentshire is the only American dealer in English furniture asked to participate this year in the Grosvenor House Art & Antiques Fair, held at London's Le Méridien Grosvenor House hotel from June 12 through 18.



Kentshire Galleries
37 E. 12th St.
New York, NY 10003
212/673-6644

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I rarely walk into a shop and just say, 'Wow!'" says **Larry Yaw**, of Cottle Graybeal Yaw Architects. "But I did with Balentine." Located up the street from Yaw's Aspen office, **Balentine Collection International** has nearly every kind of floorcovering—from wall-to-wall carpets (below) to marble and stone. "It's a high-quality one-stop shopping source. There are so many surfaces there, and, for me, that allows for better and more easily coordinated design decisions."





Larry Yaw, right, and Rick Balentine at Balentine Collection

"We can order material for people that we may not ordinarily have in stock," says Bridget Balentine, who runs the company with her husband, Rick. "Designers and architects don't have to go from city to city. They can get everything here." For his own kitchen, Yaw commissioned a backsplash made out of glass tiles from Italy.

"They have a milky soda bottle look to them," he explains. "At Balentine, if you keep your eyes open, what you're looking for comes forward and says, 'I'm here, take me,' and I did."

Balentine Collection International
533 E. Hopkins Ave.
Aspen, CO 81611
970/925-4440

SETTLING INTO PILGRIM FURNITURE

Within a very rarefied corner of the already rarefied world of early American furniture, an explosion of popularity has taken place. According to New York dealer **S. Dean Levy** and Massachusetts dealer **Peter H. Eaton**, late-17th- and early-18th-century American pieces, known colloquially as Pilgrim furniture, have become increasingly valuable, largely because many items are snapped up before they come on the market.

The term *Pilgrim furniture*, coined in the 1920s, refers to such pieces as Hadley, or Hatfield, chests (below), Bible boxes, stretcher tables and carved maple chairs (right).

Bernard & S. Dean Levy
24 E. 84th St.
New York, NY 10028
212/628-7088

Peter H. Eaton Antiques
39 State St.
Newburyport, MA 01950
978/465-2754





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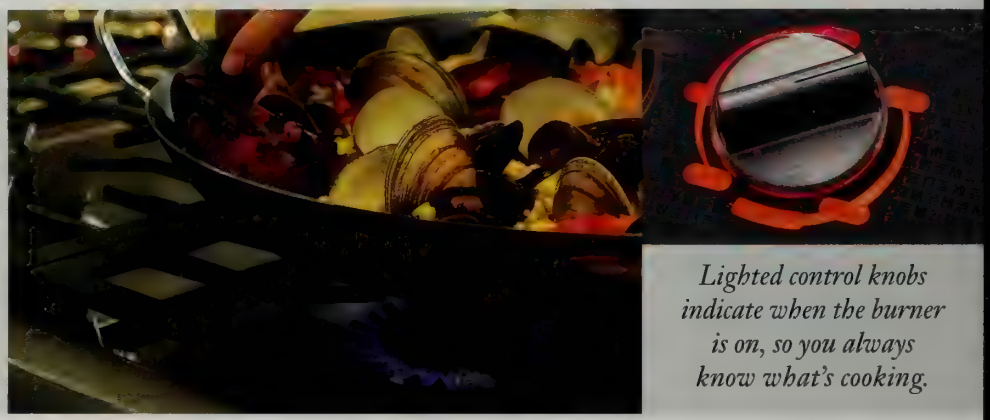


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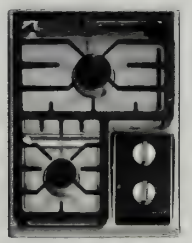
In fact, with our True Simmer feature (which uses only the lower burner), you can slow-simmer pasta sauce or pot-au-feu for hours over a constant low flame.

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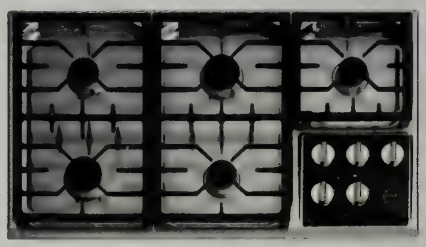
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DESIGNERS *at* LARGE

A BRIGHT NEW COLLECTION



Those who have visited the **Ralph Pucci International** showroom in Manhattan recently may have noticed that its renowned collections are bathed in a warm glow. The source is a new line by lighting designer **John Wigmore** (below right, at the space), who is known to **Annabelle Selldorf** and **Jeffrey Bilhuber** for his custom lights handmade out of paper and steel rods. Wigmore has created 12 pieces in a variety of sizes (above), all of which are exclusive to Pucci.

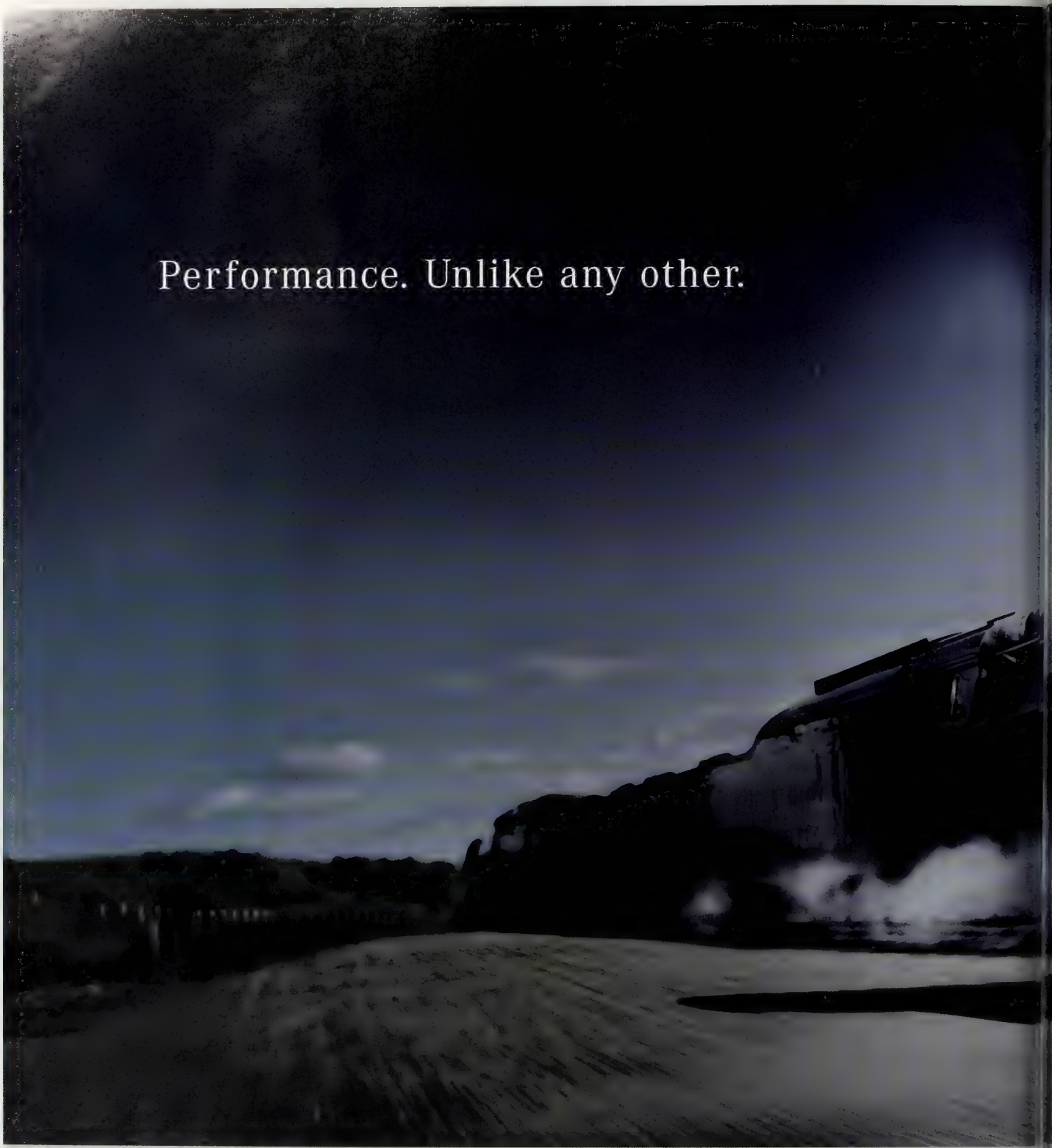
"For me, it's interesting to relate to a furniture company and to find out where I fall within that world," he says. "I try to stretch my work toward sculpture as much as I can, but I've also enjoyed pulling back and doing something more accessible." Described by Ralph Pucci as "a cross between Dan Flavin and Donald Judd," Wigmore draws from spatial relationships and "the bridge that light can create between object and architecture." □

Ralph Pucci International
44 W. 18th St.
New York, NY 10011
212/633-0452



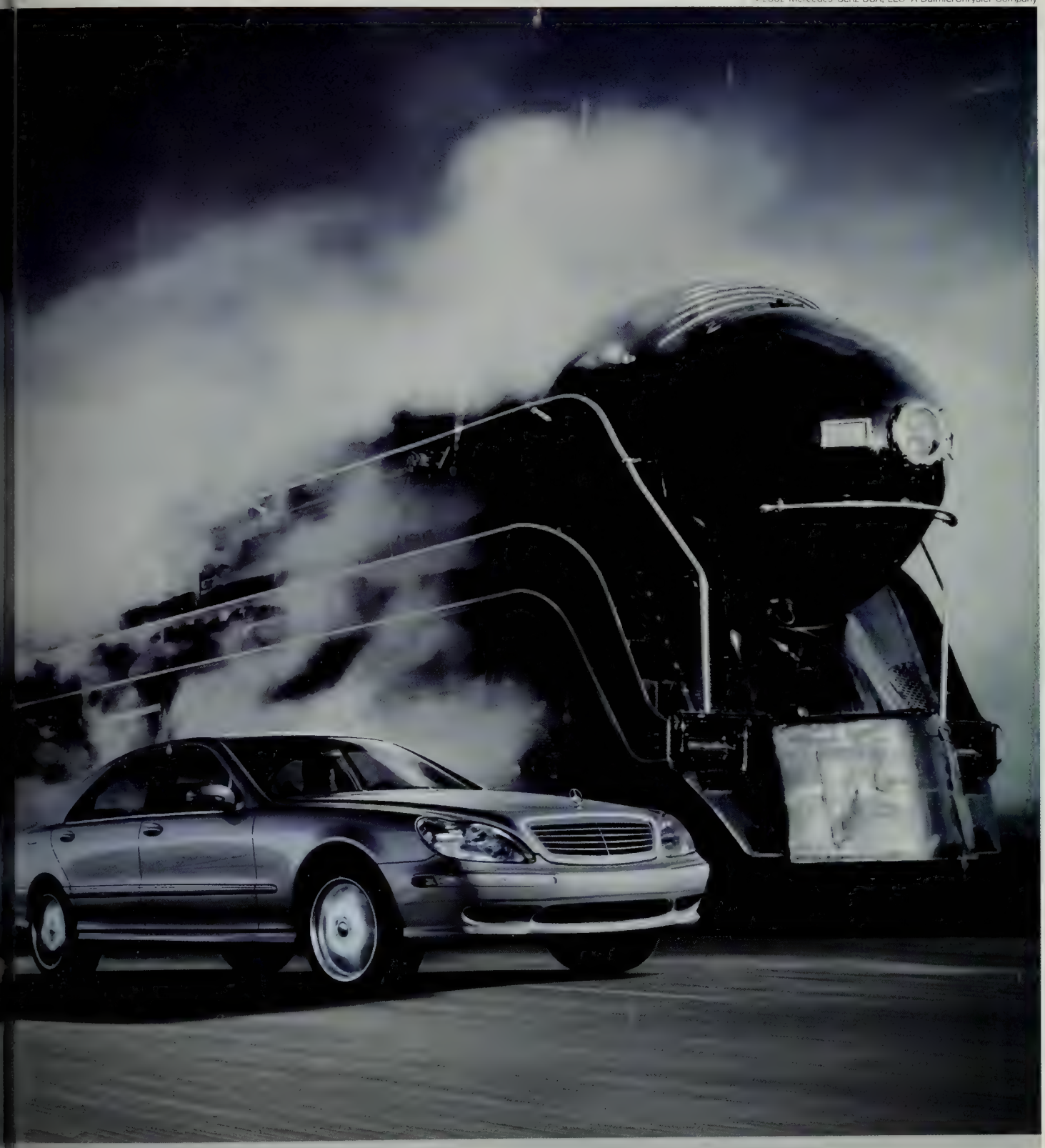


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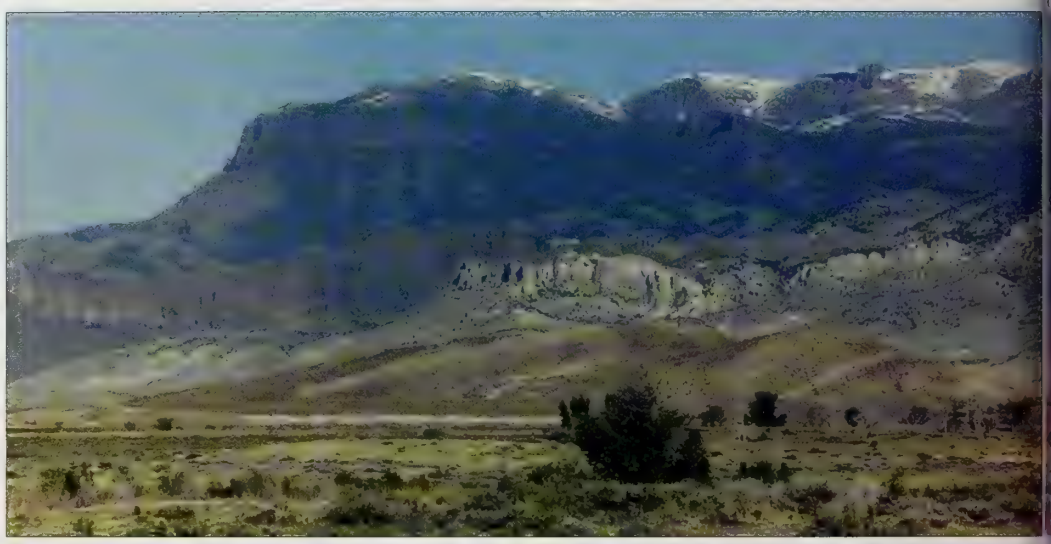
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Scouting Cowboy Country

Hilary Heminway Rounds Up Western Finds in Cody, Wyoming

Text by Alex Heminway/Photography by Jim McHugh



RIGHT: Wyoming's Absaroka Range is near Cody, a frequent stop of Hilary Heminway's.

ESTABLISHED IN THE 1890s by the intrepid "Buffalo Bill," Cody, Wyoming, like its founding father, is an American original. The perfect portrait of a Rocky Mountain town, Cody outcrops at the edge of Yellowstone National Park on the arid plains of northwest Wyoming. The town's storied history boasts prospectors and cowboys, outlaws and cattle kings. "To understand Cody," says designer Hilary Heminway, "one must recognize the allure of the American West." Streets and hat brims are wide, boots de rigueur. Cattlemen ranch against odds and old enemies: time and weather. Hospitality is as certain as snow in September.

Heminway, who is based in Connecticut, has known and

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TRIANGLE Z RANCH FURNITURE

LEFT: Jill and Ken Siggins, Heminway, right, and Rocky rest in front of a homestead cabin on the Siggins ranch. ABOVE: A lodgepole pine rocking chair and an end table crafted of Douglas fir poles with relief carvings illustrate Ken Siggins's intricate work.



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NEW YORK

Bloomingdale's Rich's Lazarus Goldsmith's

SEIDEL'S SADDLERY

BELOW: The shop specializes in custom saddles, belts and lamps. RIGHT: Heminway and Keith Seidel admire a hand-dyed and -tooled saddle with a carved mixed floral pattern.





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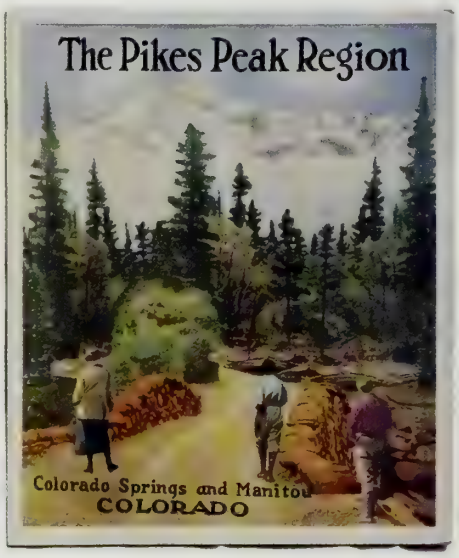
loved Cody for the last half century, since she and her mother visited Larry Larom's celebrated Valley Ranch on the south fork of the Shoshone River in 1953. At Valley Ranch, Heminway first became aware of Thomas Molesworth, the father of Cody's 70-year prominence as a center for cowboy craftsmen. "Cody's contemporary furniture makers must be understood as coming out of the Molesworth tradition," she says. "He played a crucial role in the aesthetic of today's craftsmen."

Molesworth had a singular impact on western design. His use of hand-peeled and lathed fir poles, leather upholstery, suede draperies, intricate beadwork, Chimayo weavings from New Mexico, rawhide tepee chandeliers, mica sconces and silhouette lampshades continues to influence western design today.

In the lee of the Absaroka Range, 45 minutes southwest of Cody, a rough stretch of dirt road leads to Ken Siggins' Triangle Z Ranch Furniture. Siggins has been fashioning Molesworth-inspired fir and lodgepole pine furniture for 40 years. "I feel that I'm th

continued on page 6





THE JORDAN BOOK GALLERY

Jerry and Pat Jordan carry books, maps and related materials tailored to Americana book collectors. FAR LEFT AND LEFT: Circa 1920 tourist guides beckon visitors West


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SIMPSON GALLAGHER GALLERY

BELOW: Sue Simpson Gallagher, Heminway and artist T. D. Kelsey discuss his bronze piece *Born to Be Wild*. RIGHT: T. Allen Lawson's 2001 oil *Amid the Goldfield Mountains*.





continued from page 58

connection between Molesworth and the present day," he says. Heminway commissioned a number of pieces from Siggins in 1977 for her own family's ranch in Montana's Bull Mountains.

"We were new homeowners in the West, and I was fairly green when it came to the vernacular of western design. Ken was the first craftsman I met. I was impressed by his cowboy spirit, his strong sense of pride and his two-step," she says with a laugh. "The first piece I ordered was a couch of lodgepole pine finished in hair-on Hereford hide—a favorite possession of mine. I look at Ken as a standard-bearer for quality craftsmanship."

After leaving Triangle Z Ranch Furniture, Heminway heads into downtown Cody, where she makes her first of several stops along Sheridan Avenue at the Simpson Gallagher Gallery. The renovated space, which reopened last July, is run by Sue Simpson Gallagher, daughter of former Wyoming senator Alan K. Simpson and a bright light in the city's close-knit community. Simpson Gallagher specializes in contemporary western art, plein air painting and wildlife sculpture. "Cody has always had a strong art community," she says. "We still see the legacy of Buffalo Bill, who encouraged many of his creative friends to visit the area. High plains desert is inspirational landscape." "Sue is energy and charm," says Heminway. "She has real love for her artists."

Seidel's Saddlery stands across the street and adjacent to the imposing Irma Hotel, which was built by Buffalo Bill in 1902. Natives of Cody, Keith and Lisa Seidel are punctilious in their observance of western sumptuary laws: hat, buckle, boots. The son of a preacher, Keith Seidel has been custom-tooling saddles since age 14. Half his clientele is working cowboys, half is dudes eager for "decorator" saddles. Seidel, whose name bears flirtatious similarity to his product, also makes chaps, belts and tapadero lamps. "One of our belts was given as an inaugural present to President [George W.] Bush," he says, while holding court in his second-story workshop. If the cowboy is the enduring symbol of a rollicking, free-ranging America, then artisans such as Seidel have

continued on page 64



SANTOS FURNITURE

LEFT: Carved animal scenes, twisted fir and split-branch trim highlight keyhole chairs, a table and a cabinet, which are among the Molesworth-inspired furnishings at the shop.



Vision of Katherine Ellis, U.S. Trust Portfolio Manager

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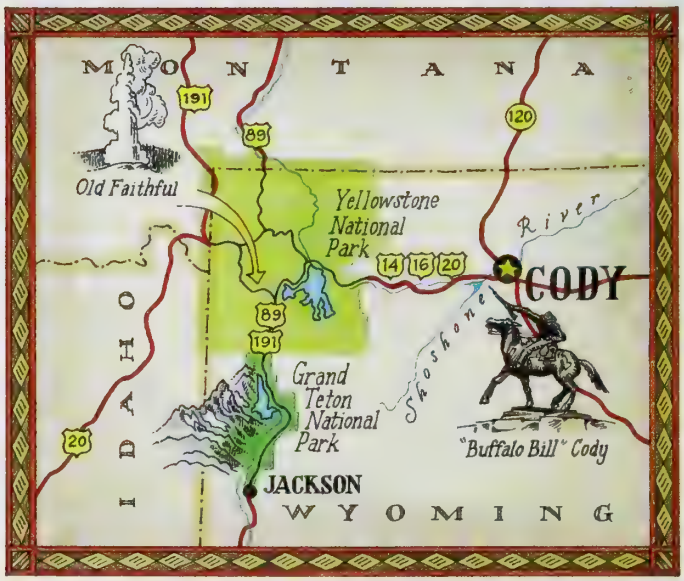
OLD WEST ANTIQUES

FAR LEFT: Brian Lebel shows Heminway a few of the shop's collectibles, including the hat of turn-of-the-century cowgirl Stella Todd. LEFT: A 1920s Plateau beaded purse. BELOW: A miniature stagecoach by Dale Ford.

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made it possible for the cowboy to sit tall in the saddle.

Dressed in a tie and loafers, rare-books dealer Jerry Jordan is an incongruous figure in a landscape that has had little use for armchair adventurers. Regardless, there is as much of the Old West in The Jordan Book Gallery as in a boot and hat shop. Jordan, who owns the gallery with his wife, Pat, specializes in first editions pertaining to all aspects of western life, Custeriana, maps, books on western photography and ephemera. "I won't sell anything I wouldn't put in my own library," Jordan says. In addition, he has brought to market a selection of American folk art and Native American pottery. "Jerry will find you anything you need in order to build a comprehensive library," says Heminway. "He's knowledgeable, extremely well read, and he has the enthusiasm of a teenager."



Brian Lebel is an exacting collector. "He always has wonderful, surprising items," notes Heminway. "He specializes in the rare and singular." At Old West Antiques

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CODY SOURCES

Triangle Z Ranch Furniture, 215 Road 6EH, 307/587-3901. *Handcrafted Molesworth-inspired fir and lodgepole pine furniture*

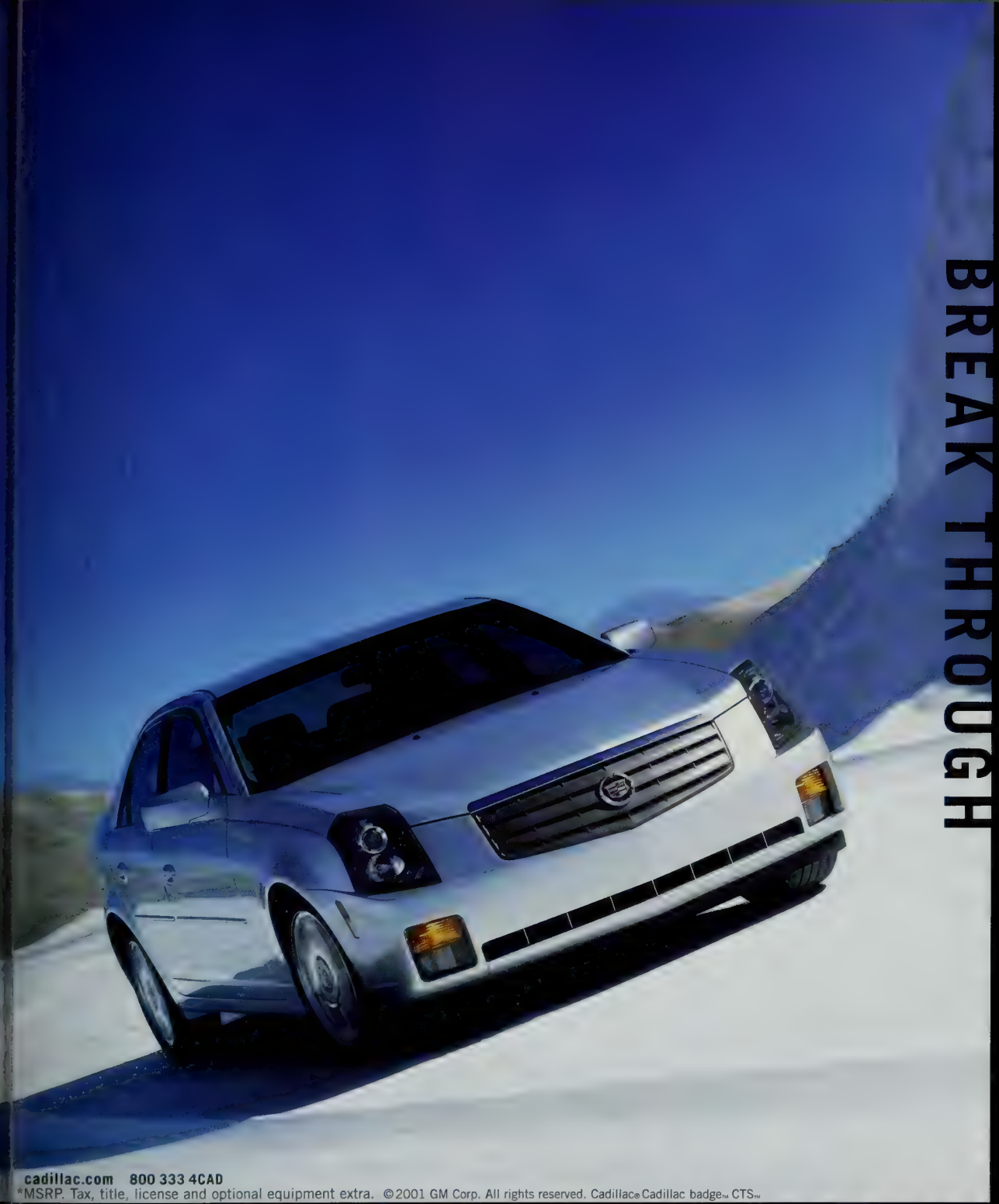
Simpson Gallagher Gallery, 1161 Sheridan Avenue, 307/587-4022. *Western art, plein air paintings and wildlife sculpture*

Seidel's Saddlery, 1200 Sheridan Avenue, 307/587-1200. *Custom saddles, belts, lamps and western accessories*

The Jordan Book Gallery, 614 Skyline Drive, 307/587-6689. *Western books, historical ephemera and manuscripts*

Old West Antiques & Cowboy Collectibles, 1215 Sheridan Avenue, 307/587-9014. *Western antiques and Native American artifacts*

Santos Furniture, 2120 Sheridan Avenue, 888/966-3489. *Art, furniture and reproductions of Molesworth pieces*



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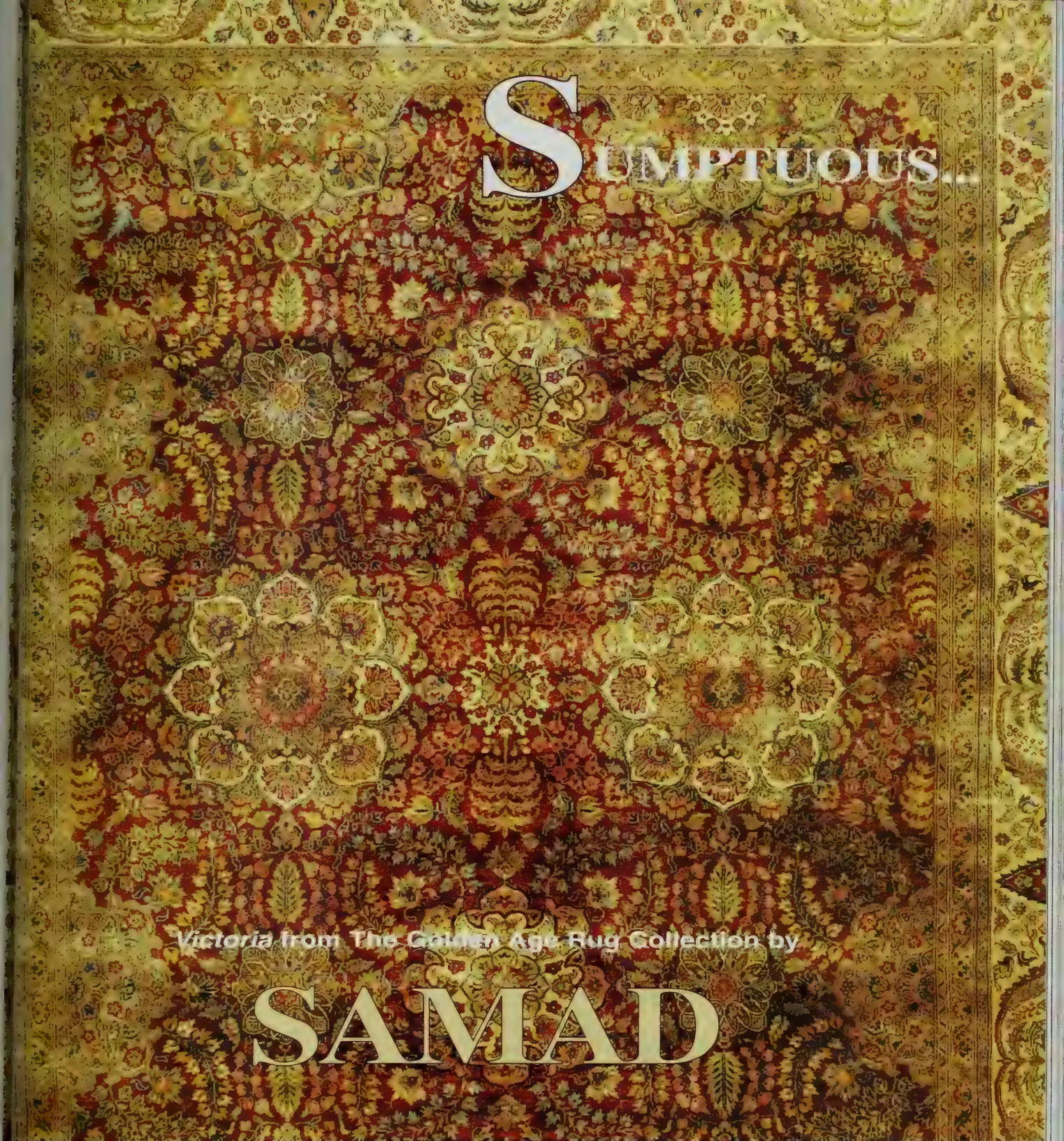
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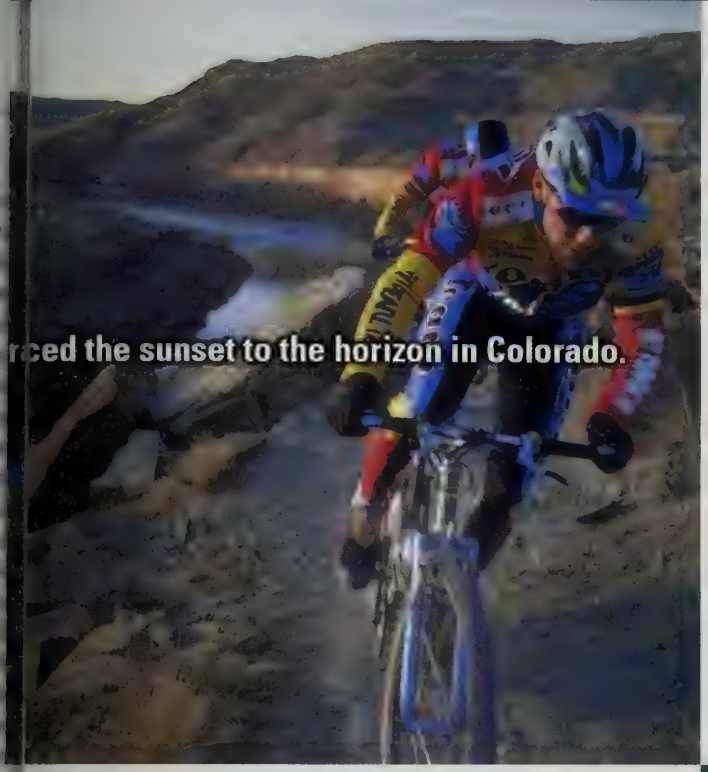
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& Cowboy Collectibles, a second-story showroom above Sheridan Avenue. Lebel displays offerings that include a 17th-century conquistador's spur, Jesse James's own Smith & Wesson Model 3 "Russian" revolver (with a bill of sale from his mother, Zerelda Samuels) and Navajo rugs. A formal seating arrangement from Buffalo Bill's Cody house is showcased in the shop along with nickel-inlaid bone-handle chuck wagon cutlery. Lebel also carries vintage spurs, cowboy hats and boots, as well as angora chaps, or "woollies," beaded Sioux moccasins and a rack of antique saddles.

Several blocks east, Heminway reaches Santos Furniture, where Lester Santos, a former builder of Molesworth reproductions for Wyoming's Sweetwater Ranch, is noted for his carved cabinets and burlwood pieces. A Massachusetts native, Santos began his career as an apprentice to John Nelson, the celebrated harpsichord maker from Little Compton, Rhode Island. "In John's workshop we used only hand tools. No power tools allowed. It was a wonderful education," he recalls. Santos spends much of his time on the north fork of the Shoshone River in search of juniper, lightning-struck or twisted fir and burlwood. "The best part of this job is hiking for wood in the summer and fall," he says. "Not the spring. Too many bears in spring."

> "To understand Cody," says designer Hilary Heminway, "one must recognize the allure of the American West."

Walking back along Cody's main street, Hilary Heminway reflects on her love of western design: "The best western furniture is both functional and comfortable. Western style is not high heels and divans; it's boots and sturdy, comfortable chairs. Despite movie theaters and neon," she continues, "Cody still exudes a feeling of the frontier. This town can be rough-and-tumble, but it's the heart and soul of both the old and the new West." □





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Stanley Tigerman

Exploring the Fundamental Promise of an Unbuilt Project in Illinois

By Mildred F. Schmertz



"I wanted it to have a certain animation," Stanley Tigerman says of a proposed residence—shown in a paperboard model—that features a series of "way stations" leading up to and through the house.

A VANGUARD HOUSE THAT doesn't get built, no matter how brilliant, imaginative and original the design, usually has a limited life in the world of architecture. Work can end for any number of reasons. The clients may find themselves short of money, be unable to fully comprehend or identify with an architect's seemingly arcane philosophy, suspect that he is designing for himself instead of for them or lack the courage to build what has never been built before. The schematic drawings and the model of the house are relegated to the architect's archive. The theoretical concepts they embody continue to live in his mind.

Stanley Tigerman, the cofounder of the Chicago firm Tigerman McCurry Architects, is no stranger to theory and has never hidden his ambition to be unfailingly original. "Margaret McCurry and I are determined to have our views seen, heard and read," he says. "I have learned from several mentors, Mies for one and John Hejduk for another, but I have not directly followed any of them." In his 40-year career, Tigerman has designed various types of buildings, and his is a body of work that includes many good

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Sometimes beauty misleads.



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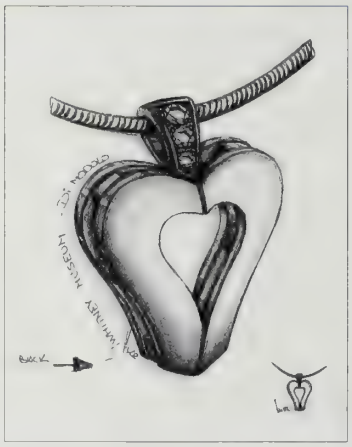
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Architecture

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roofs. "I like to devise pairs of forms and set them up as oppositions," says Tigerman. "This idea is a principal theme of the house." Each wing has a fireplace and chimney. The first contains bedrooms; the second a foyer, a guest room/office and a library; and the third a kitchen/dining room and living room. The bedroom wing, at the highest elevation of the house, is reached from the entrance by a long flight of stairs. The second is at entrance level, and the third, at the low end of the armature, has its own flight of stairs.

The two cubes of the first wing are folded together and abut. The shed roof cube of the second wing pivots from the gabled cube at a 45-degree angle, and in the third wing the pivot is 90 degrees. The pivots form pie-shaped segments of a circle to serve as terraces overlooking opposite wings and the woods. "I have always loved to look at the outside of part of our house in Michigan from a little enclosed porch in another part," Tigerman reveals. He designed three hingelike forms, one at each of the points where the cubes of each wing adjoin. "The hinge at rest in the first wing is the master bath," he says, "while those in the second and third are halls. These three hinges suggest rotation and the possibility of movement." He would have liked the pivoting cubes to continue as a landscape form, closing and opening, beyond the armature and down the hill to become part of the garden design.

Because Tigerman favors an industrialized aesthetic—to stand in opposition to nature—the house would have been a metal stud structure with metal roofs and either stucco or corrugated-metal siding, glass block walls for the hinges and exposed foundations of stone. "But that was 14 years ago. Back then," he admits, "I lacked the sophistication or courage to choose a greater variety of materials and perhaps make the first wing black and white, the second red and blue, and so forth." One could hope that Stanley Tigerman might get another chance to build a house similar to this one, enhanced by the livelier palette he uses today, but this won't happen. He would never recycle an old plan, because his way of working is too deeply rooted in his lifelong passion for the new. □



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The Ashland Springs Hotel

A Historic Structure in Oregon Is Brought Back to Its Glory Days

Text by Penelope Rowlands/Photography by Tim Street-Porter



Becky and Doug Neuman bought the hotel at a tax auction in 1998 and transformed it into an eccentric mix of idyllic small-town living, European taste and the great outdoors. LEFT: The lobby has its original terrazzo floors.

DIMINUTIVE YET WITH grandiose dreams, the town of Ashland, Oregon (population 19,500), has long refused to accept obscurity as its fate. Founded during the Gold Rush and once witness to passing covered wagons, it's a place that has managed to draw crowds, by one means or another, since the 19th century.

For years it was a stop on the hugely popular chautauqua lecture circuit, which ran until the mid-1920s and brought such speakers as Susan B. Anthony to town. Multitudes also made their way here after a dubious-tasting mineral drink known as lithia water —dense with lithium and alleged to have curative powers —was piped into its downtown plaza. Once these attractions faded, a more lasting one took their place: the well-regarded Oregon Shakespeare Festival. Founded in 1935, it draws more than 100,000 theatergoers to this Rogue

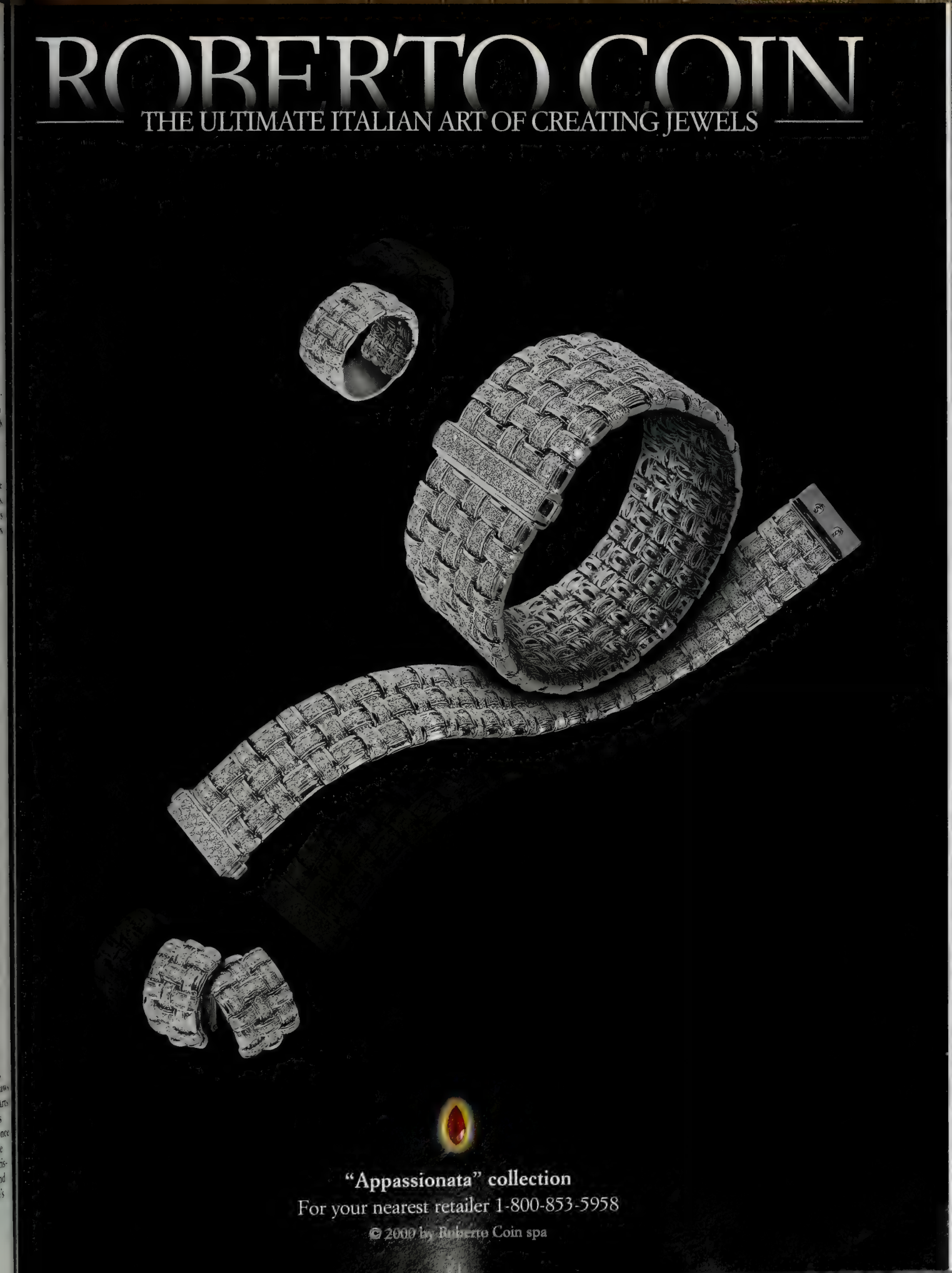
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LEFT: Built in 1925, the hotel, which draws on Gothic, Beaux Arts and Arts and Crafts architecture, was once the tallest structure between San Francisco and Portland, and it remains Ashland's landmark.

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LEFT: For the lobby, designers Candra Scott and Richard Anderson brought the town's quirky past to life with petrified mushrooms, iron dragon gas lamps, stone birds and a frog skeleton. The chairs are covered in fabric by Brunschwig & Fils.



BELOW: At one end of the restaurant, which is called Elfinwood and serves food and wine primarily from the Northwest, a group of custom-made stools sits before an antique marble-topped bar, from The Butler & the Chef.

continued from page 80

Valley hamlet every year.

An ambitious town needs an ambitious hotel, and in 1925 Ashland got one. Built at nine stories—almost absurdly tall for the time and place—this eclectic structure was designed to call attention to itself; and it did, first as the Lithia Springs Hotel, later as the Mark Antony. In 1978 the building was included in the National Register of Historic Places, but over the last decade or so it had languished. By the time Doug and Becky Neuman bought it at a tax auction in 1998, many of its windows had been boarded up, and there was talk of transforming this former showplace into low-income housing.

"It was a diamond in the rough," says Doug Neuman, a real estate developer. The façade had been painted mud brown. Ugly touches, from rickety fire escapes to protruding air conditioners, abounded. But not everything was bleak, he says: "The good news is that the lobby was pretty much intact." In fact, it was glorious—a classically proportioned two-story space that "fills with light like melted butter," as Becky Neuman puts it, thanks to enormous windows, some with stained-glass detailing.

The couple, transplanted Californians who settled in southern Oregon in 1987, began collaborating with architect Robert Seibert, of the

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Far Left: Architect Robert Seibert helped reconfigure the guest rooms, where pressed herbs are displayed. Many of the design elements are derived from nature, such as the stenciled thistle found on some of the rooms' armoires (left).

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Medford, Oregon, firm Skelton, Straus & Seibert, whose father, also an architect, had worked on an earlier renovation of the hotel. Together they reconfigured the space and transformed its 93 guest rooms, some of them tiny, into 70 more generously sized ones. While Doug Neuman, who acted as general contractor, oversaw such challenges as the installation of a four-pipe heating, ventilating and air-conditioning system, his wife focused on the interiors.

When it came to choosing an interior designer, the couple were of one mind. "We wanted someone who was capable of working with the historic elements and who could do something unique rather than something fancy with a lot of marble," Doug Neuman says. "It had to be someone who had a vision," his wife adds, "and they had to understand the concept. How do you treat this beau- [illegible] lobby?" To find out, they hired Candra Scott and Richard Anderson, of the San Francisco firm Candra Scott & Anderson, who specialize in renovating historic structures, particularly hotels.



Left: The swimming pool was removed during renovation and replaced with a cobblestone patio and a garden of roses, hollyhocks and foxgloves. The plant stands were purchased at an estate sale, and the iron gazebo is custom-made.

The pair are great believers [illegible]sing design to tell a story, [illegible]fter a week in Ashland [illegible]h teems with Shake- [illegible]ana, ethnic restaurants and secondhand bookshops—they had one to tell. "We decided to do this whole cabinet-of-curiosities concept based on education and travel," Scott explains. Housed in antique vitrines, the lobby's oddities, including old love letters, seashells and a puffed-up parrot fish, reveal themselves from the minute you enter the hotel.

"Candra said, 'Dash out and find things that have character!'" Becky Neuman recalls. The things she and the designers came up with have person-

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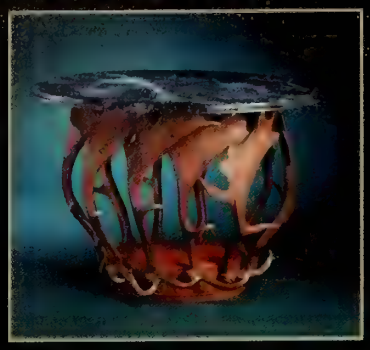
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ality to spare, including the lobby's delightfully eccentric stand-up wicker lamp and an 18th-century glass-fronted cabinet, found at a Paris flea market, that's made of wood so weathered it resembles lichened rock. "It's all about layering everything in to create a point in time," Becky Neuman adds. "We visited the past and relished it and asked, 'What was Ashland like at the turn of the century?' We just went off into that world—it got so rich and so delicious."

The well-regarded Oregon Shakespeare Festival draws over 100,000 theatergoers to this Rogue Valley hamlet every year.

For the guest rooms, "we talked all about comfort," she continues. And acted on it, too. They bought a large electric mangle, so that sheets could be handpressed, and insisted on such luxuries as feather duvets on every bed and lavender bath sachets on every pillow. "We're selling sleep," as Doug Neuman puts it.

And, like all good hotel owners, they're hawking illusion, too. They've taken a moment in time and built on it, drowning out the present. When you step into the Ashland Springs Hotel, with its big-band music and whirling ceiling fans, it feels like a respite. Even the hotel's name, which brings to mind the days when the town was famed for its flowing mineral water, seems to tug back in time. "I think we gave it a life," Becky Neuman says.

These days, the Ashland Springs Hotel takes its place in the long line of tourist attractions that have fueled this quirky, entrepreneurial and very special town. In the finest local tradition, it draws a crowd. "People come in and spend a lot of time looking at the collections," Doug Neuman notes with satisfaction. Townspeople linger, and tourists feel at home—isn't that the definition of a hotel that works? What brings them in is simple, his wife adds. "It's all in the details, the magic of the details. People love this building because it's from the heart." □

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Americana the Beautiful

Designer Elissa Cullman's Unending Pursuit of Folk Art

Text by Steven M. L. Aronson/Photography by Billy Cunningham

In 1974 Elissa Cullman paid a visit to the germinal "Flowering of American Folk Art" exhibition at the Whitney Museum and, to invoke Dylan Thomas, "the force that through the green fuse drives the flower" drove her "green age": Beauty hit her, and the eye awoke. She had never before encountered objects from America's past that were at once so intensely colored and so boldly inventive—and with their abstract and graphic designs, so modern. "To think that the people who made them were all self-taught," she recalls marveling. "That these were the creations of untrained hands."





Above: "Folk art is my passion," says Elissa Cullman, who sits in her Connecticut house by a carousel horse attributed to Herschell-Spillman and a circa 1800 portrait.

Left: Cast-iron stars and a late-19th-century welcome mat hang in the entrance hall above an antique metal flag. The chairs were said to have been made for the American centennial.

By 1980 Cullman, who was nothing if not a quick study, had curated two shows on the subject: "Small Folk," made up of 300 objects relating to children, and Andy Warhol's "Folk and Funk." "Andy had wanted the exhibition to be called 'Folk, Funk, and Junk,'" she laughs, "but the Museum of

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American Folk Art didn't find that elevated enough. In fact, for me, what's so appealing about folk art is that it embraces both traditional collectibles and truly humble ephemera."

Directly after that Whitney show Cullman had gone out and bought her first folk piece, a tramp art box, down in Greenwich Village for $25. Her next purchase was not only more expensive but a good deal more expansive, since it came with a five-foot wingspan: a carved and barn-red-painted wall plaque in the sculptural form of an American eagle that had spent the better part of a century adorning a Connecticut courthouse. "It looked so fiercely protective and it was just such a cocksure representation of America that I couldn't resist it," she says. "My mother-in-law, who's a great Americana collector, agreed that it was splendid but wondered where I was going to put it. That was easy—I stored it in her barn. In anticipation of the [illegible] move into our own [illegible]."



ABOVE: *A Gentleman Holding a Red Book and a Young Woman Holding a Rose—Each Posed Before a Tasseled Drape* are circa 1830 portraits thought to be from the Prior-Hamblen School.





ABOVE: A circa 1880 cigar-store Indian woman, which was manufactured by Wm. Demuth & Company in New York, is one of four such carvings Cullman owns.

"I just think they're the most wonderful sculptures," she says of the almost life-size figures. ABOVE: An elaborate feather headdress crowns a polychrome wood scout.

Cullman and her husband were taking over the place from one of his sisters who had found her way off the family reservation. In the early 1920s her husband's paternal grandfather had covered a gambling debt for a friend in exchange for roughly a hundred southern Connecticut acres and the small log cabin that stood on them, to which rooms were then rather haphazardly added over the years. The first thing she did when this blundering structure fell into her hands in 1974—a good decade before she was to found her design firm, Cullman & Kravis—was hire architect Robert A. M. Stern to "jazz it up." Much later a five-bedroom

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Art Across America

As part of a continuing series presented by **Fireman's Fund Insurance Company**, Art Across America provides the art lover with a city-by-city guide to art at the most intriguing galleries in town. This month's destination: Boston.

Newbury Street lies in the heart of Boston, just steps from the Public Gardens and Massachusetts State House. The galleries dotted along this historic shopping stretch are distinct in their offerings and their spaces, which range from minimalist lofts to traditional town houses with eaved ceilings and enormous bay windows.

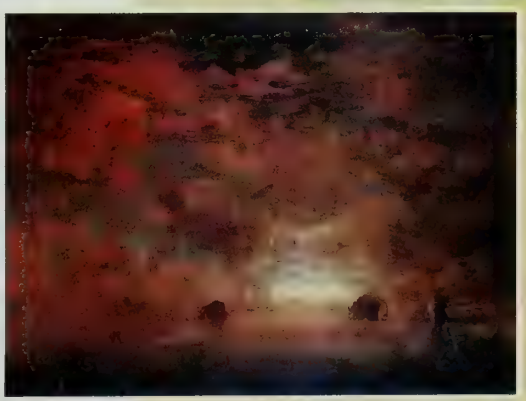


(1) America's oldest family-owned art gallery, **VOSE GALLERIES** specializes in American paintings of the 18th, 19th and 20th centuries. Its roots can be traced back to the 1840s, when Joseph Vose purchased a small art supply store. By 1850, Joseph's son Seth joined the Providence, Rhode Island, store and established himself as a well-respected art dealer. In 1897, Robert Vose opened a Boston branch of the gallery and embarked on a nationwide exhibition. Decades later, while waiting out the Great Depression, the fourth generation of Voses moved the gallery to its current location on Newbury Street and devoted it to non-contemporary American artists. Today, the fifth generation of the Vose family carries on the legacy, seeking to promote "lesser known, but not less important" American Impressionists. Recently, Vose opened a new division of the business centered on contemporary American realism. *238 Newbury Street, (617) 536-6176, vosegalleries.com*



Courtesy Nielsen Gallery

(2) Nina Nielsen founded **NIELSEN GALLERY** in 1963 with the goal of exhibiting work that is universally accessible, not simply culturally or historically relevant. Landscape painter Maureen Gallace first began to show in the light-filled town house in 1993, and currently exhibits her abstract landscapes—described by Boston art critic Nancy Stapen as "haunting but earthbound"—all over the world. As Gallace explains her work, "I tried to leave a void or room for the viewer's projection. They were not really anyone's landscape in particular." *179 Newbury Street, (617) 266-4835, nielsengallery.com*



(3) **GALLERY NAGA** has been exhibiting and selling contemporary art in the neo-Gothic stone Church of the Covenant building at the corner of Berkeley and Newbury Streets since 1977. NAGA champions many highly-regarded local artists, including George Nick, whose work often depicts Boston's Back Bay; Turner-influenced landscape painter Robert Ferrandini; studio furniture designer Judy

CLOCKWISE FROM TOP: Enrico Meneghelli's 1879 "Boston, Massachusetts," Vose Galleries; "Grey Beach Day" by Maureen Gallace; Robert Ferrandini's "Pillars of Hercules."

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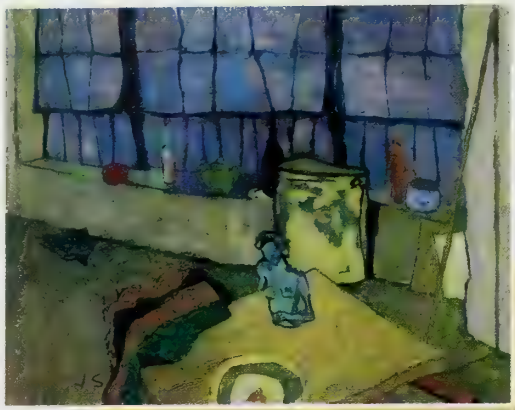






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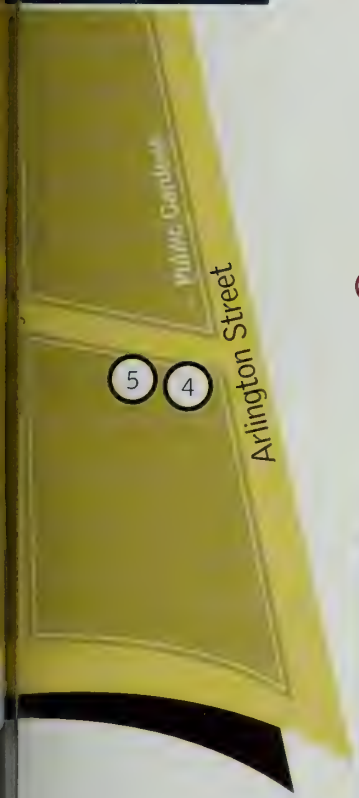
Courtesy Nielsen Gallery

: Christopher Wilmarth's etched glass and steel cable "Double Drawing," Nielsen Gallery; "Studio Interior,"
, Mercury Gallery; Charles Movalli's "Midsummer," Judi Rotenberg Gallery; "Black Scarf" by Alex Katz; Jason
, January 2001"; "Untitled (In a Dream)" marble footstool by Jenny Holzer; "Flushing Meadow" by Phillip Jones.

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Kensley McKie; and internationally renowned holographer Harriet Casdin-Silver. NAGA's partner, Clark Gallery, presents limited-edition furniture by some of the country's most innovative designers. *67 Newbury Street, (617) 267-9060, gallerynaga.com*





④ **MERCURY GALLERY** focuses on American figurative Expressionism from the 1930's to the present, and features a number of works which examine industrialization throughout the 20th century—an interesting juxtaposition to the gallery's low eaves and spectacular moldings. Phillip Jones' photographs "demonstrate an affinity for steel and concrete, a belief in the modern industrial city. These photographs seem as if they could have been taken in the 1930's....Jones's urban landscape is a chilly utopia without people and their problems to spoil its gleaming perfection," wrote Boston art critic Miles Unger. Jones often photographs industrial landscapes at night, in the surrounding artificial light, making the oft-overlooked areas into slightly unsettling, other-worldly images. *8 Newbury Street, (617) 859-0054, mercurygallery.com*



⑤ **BARBARA KRAKOW GALLERY** has been a leader in the area's contemporary scene for more than 25 years, displaying some of today's hottest talents in a sleek, sky-lit space designed by Boston-based architects Bruner/Cott. Krakow conveys what makes her exhibits stand out: "I have a commitment to a range of work that I firmly believe in because it's what touches me emotionally....It's the integrity of that commitment that says to my audience that they can trust what I am presenting." The gallery features Jenny Holzer, Alex Katz, Dan Flavin and Kiki Smith, as well as modern legends such as Jasper Johns, Josef Albers, Ellsworth Kelly, Louise Bourgeois and Roy Lichtenstein. Krakow consistently shows up-and-comers from the Boston area alongside the work of these international names. *10 Newbury Street, (617) 262-4490, barbarakrakowgallery.com*

⑥ **JUDI ROTENBERG GALLERY** has recently undergone a major renovation after 30 years to make the gallery space a more transparent and seamless backdrop. The unfolding of the new gallery will include introducing emerging artists while continuing to showcase such accomplished painters as Jason Berger, Zygmond Janowski and Charles Movalli. Berger's "Untitled, January 2001" illustrates his studio or "flat" work, which recollects Matisse in depicting abstracted images from his *plein air* landscapes in bright colors with broad brushstrokes. His paintings, both the studio works and his landscapes, have been influenced by "what I saw on Newbury Street and what I learned from Modernism, Cubism, Fauvism, et cetera," explained the Brookline, Massachusetts-based painter. *130 Newbury Street, (617) 437-1518, judirotenberg.com*

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RIGHT: A pair of 19th-century French carnival beauty banners bracket 19th-century American game boards, a Cinco Cigars trade sign and a barber pole in the sunroom.

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wing was erected, altogether sympathetic to the nonlinear quality of the original.

The house's quirkiness is its quiddity, and also its saving grace—it's a place that can and does encompass the unexpected. "My goal for the country house was always to *not* have it be a mini-museum of American folk art," she explains, "because I don't think a collection should be enshrined or that a house should have an aesthetic so rigorous you can't accommodate whatever it is you happen to love." When it comes to folk art, Cullman loves both discriminatingly and widely: In every cupboard, on every wall and floor, can be found nostalgic objects and artifacts that promise never to lose their mystery and fascination for her.

Game boards abound. "A lot of them were homemade and aren't remotely related to any game we can identify today," she points out. "We can only imagine what kind of ingenuity parents needed, pre–*Sesame Street*, to keep their children entertained—living out on some homestead and stuck indoors, as they were, during one of those long hard winters." Having come to folk fresh from a predilection for contemporary art, Cullman was drawn to the game boards by their abstract patterning: "I looked at them and I saw the continuum of art history from Paul Klee to Josef Albers to Jasper Johns and Kenneth Noland." It's Jackson Pollock and the Abstract Expressionists that she saw in the drippy, swirly, blotchy patterning of the spongeware and graniteware that she also avidly collects. And in the case of a penny rug made of felt that she has mounted on a stretcher in the entrance hall, it was, once again, the patterning—circular and verging on the optical-illusional. "It could

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ABOVE: An American eagle wall plaque, believed to be by John Haley Bellamy, dates to the late 19th or early 20th century. "It was one of my very first folk art purchases."



LEFT: "This all-wool Amish Diamond in the Square quilt probably came from Pennsylvania's Lancaster County. Amish quilts are noted for having only solid, not printed, fabrics."


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pass for an early Vasarely," she maintains.

Quilts are plentiful here, and some of them have clearly crossed the fine line from handiwork into art. The proudest are hung on stretchers, the next level down draped over sofas and chairs, and the humblest used on the beds. Cullman was captivated not only by their accomplished patchwork but by the nostalgia they helplessly release—the sense of underlying lives. "Every scrap of old clothing that they didn't incorporate into hooked rugs went into their quilts," she says. "No piece of fabric was ever thrown out. When people died they'd leave inventories of their fabrics, which were considered a real material good."

It's no wonder that so many of the objects in this house are tobacco-related—the name Cullman is synonymous with the industry. The grandfather who pioneered the Connecticut property became the president of Benson & Hedges; one of his sons went on to achieve the chairmanship of Philip Morris, and another son that of General Cigar, of which Cullman's husband, Edgar, Jr., is today the president and CEO. The most treasured trade sign in the couple's collection proclaims (at the same time that it promulgates and promotes) "United Cigars," the name of the predecessor company to General Cigar. "What I see in those signs is the whole pop art aesthetic," says Cullman. "Andy Warhol's *Brillo* boxes. The elevation of the ordinary commercial item to the realm of art."

The most totemic objects in the house are cigar-store Indians. "The reason Indians were celebrated in these carvings, which stood outside tobacco shops starting in the last quarter of the 19th century, was that they'd taught the colonists how to cultivate tobacco," Cullman elucidates. She and her husband own four of these bygone icons, which she considers the pinnacle of folk sculpture. Their sunroom in fact was recently reconfigured to dramatically silhouette three of them, all gaily painted and nearly life-size, against views of the garden. The fourth, an Indian princess, graces the dining room; for company she has a carved and painted figure that had long stood outside a milliner's shop—"It's nice to see a full-size sculpture around here that *isn't* a cigar-store Indian," Cullman laughs.

In the entrance hall powder room she hung a number of time-honored McKenney & Hall prints of the tribesmen of North America—portraits painted from life during the 1820s by Charles Bird King. "This is my homage to the print rooms that flourished in English country houses in the 19th century—only here I used a very American image, the Indian, instead of engravings of classical architecture." Staring in forbearance from the glazed tomato-red walls, onto which they were applied directly, with a border hand-stenciled around each, are such long-suffering stalwarts as Meta-Koosega, a Chippewa warrior whose name means



"pure tobacco," and Moa-Na-Hon-Ga, an Ioway chief whose name signifies "great walker."

Stars are among the most beloved motifs in folk art, and Cullman has them in spades—in just about all sizes and materials. In addition to game boards and trade signs, the star pieces of her collection, so to speak, are architectural ornaments, lightning rods, textiles and chairs (including one from a circus dog act, with the star painted on the seat). So starstruck is Cullman that she recently had the cream-colored linen drapery fabric in the living room hand-stenciled with a star element. "Every folk dealer knows," she professes, "when anything comes on the market with stars or cigars, to call me."

Over the living room mantel is Ammi Phillips's circa 1815 *Moses Cowan*, which strikes Cullman as amounting to the folk equivalent of a Modigliani, "because of the almond-shaped eyes and the long languorous face." The circa 1830 portraits that hang nearby, of a gentleman and of a young lady, are attributed to the Prior-Hamblen School. "In the period—and now, too, for that matter—you paid according to how big the portrait was and how detailed the foreground and background," she explains, adding, "These two are of the meat-and-potatoes variety—they're only of the upper body. But I was riveted by the directness of the images, and the starkness of what little adornment there is."

> "Folk art embraces both traditional collectibles and humble ephemera."

Cullman's stenciled dressing room not long ago became the repository of a plume from Pennsylvania plucked from a Manhattan antiques show: a cast-iron peacock with a Picasso-like headdress. "I'd been longing for a folk sculpture that was feminine, and this one was compellingly so—downright flirtatious, I'd say," she says. "It has that come-hither look."

No purist herself, Cullman collects not only folk art but "anything that looks good with folk art." Dutch delft, French Quimper faience and English lusterware, for example—and even Napoleon III furniture, which was "made in the 1870s when the French were colonizing North Africa, and is all very much the American folk art palette," she insists. But as she goes on to trot out the English Aesthetic Movement desk in the living room and the Gustavian chair in the family room as further examples of furniture compatible with folk, she finds herself suddenly remembering what Andy Warhol said when she was interviewing him for the catalogue for "Folk and Funk": "I just like everything. Everything looks so terrific."

"I don't like everything," Elissa Cullman says, and smiles, "but I like an awful lot." □

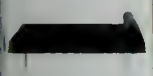



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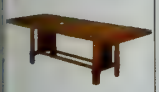

Noguchi table


Venetian Chandelier

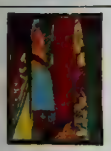

Eames chair


Van Der Rohe day bed

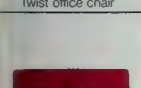

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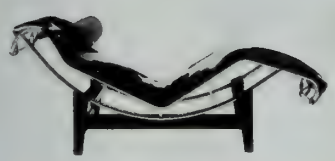
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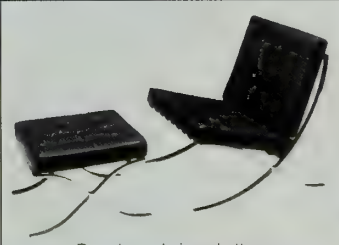

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Splendor in the Glass

Harvard's Museum of Natural History Stores Flowers More Real than Real

By Jamaica Kincaid

THERE ARE SOME TREASURES permanently stored in display cases in the Museum of Natural History at Harvard, and these treasures are flowers made of glass. They are called The Glass Flowers, with just that amount of plain certainty, as if they constituted a genus onto themselves, and in a way they do.

Their existence began in the late 19th century in the glass workshop of Leopold and Rudolf Blaschka, a team of father-and-son artisans who lived and worked near Dresden, Germany. Until then, the Blaschkas had been involved in producing replicas of invertebrates who inhabit the sea, for museums. The study of the natural world was done through observing things that had been first dead and then preserved from decay. Imagine, then, the frustration of a scientist, or the curious-minded, who needed to look at their chosen world in its many stages of realization, but instead could only find it dried up and lacking any kind of vitality. It was the genius of a man named George Lincoln Goodale, a professor of botany at Harvard in the late 19th century, to travel to Germany and ask the Blaschkas to make replicas of some of the inhabitants of the vegetable kingdom. What he wanted was to show not just the various parts of plants—flowers and their reproductive organs, leaves, stalks and so on—but the diseases that might afflict them. And he wanted them not only for decoration, but as teaching tools. A student of botany could see as clearly as if it had just been picked from the American roadside, where it grows naturally, a branch of *Aster novae-angliae*. And perhaps most wonderful of all, the student need not worry about the specimen wilting and perishing, for it was made of glass, beautiful glass.



A glass iris crafted in 1896 is one of more than 4,000 such models of flora by father-and-son glassmakers Leopold and Rudolf Blaschka on display at the Harvard Museum of Natural History.

Altogether, in the 19th century, the earth and the things that existed on its surface were of the utmost interest to certain people and some of the ways they pursued this interest are painful to recall. And that is partly why trying to understand the world of the vegetable kingdom portrayed so artfully in glass is a pleasure.

To see the flowers now made of glass, lying down on

continued on page 110

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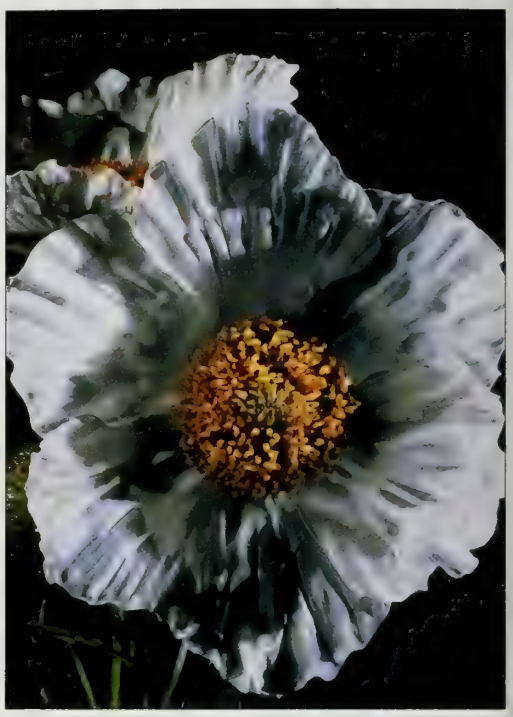
their sides, in their display cabinets, so accurate, so pristine, so without blemish, is to be in a state of wonderment. For in the end, they do not look like perfect flowers on the stems of perfect branches adorned with perfect leaves growing from perfect plants. They look real enough but as if the real is from another realm.

I came to know of this place, this realm of the flowers made of glass, because one day a friend said to me that we should have coffee together and then go see the glass flowers. The glass flowers! I said out loud, and the glass flowers! I said to myself. The museum, where the glass flowers are on constant display, has had its small share of unpleasantness, the bones of Native Americans have been housed there, for instance, and so some people think twice before they rush off to view things kept in it. But the glass flowers are there to, in a small way, make amends.

Among the first of the glass renderings to greet a visitor are members of the Rosaceae family: apples, strawberries and peaches. There is a large branch of an apple tree thick with fully opened blossoms and young leaves. The branch is knobby and blackish, glistening as if covered with dew, looking so real with freshness and as if it is about to be offered to the person viewing it for some innocent and heroic deed. Not far from that and continuing in the same family is a rendering of the strawberry (*Fragaria vesca*).



The Blaschkas made a miniature bouquet for the collection's financiers in 1889.



Scientists studied the realistic pieces like the matilija poppy, created in 1893.



The models, such as the 1897 Black-eyed Susans, were fabricated in a Germany studio.



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continued from page 110

flower, the ripening fruit and then the ripe strawberry waiting to be picked. There is another rendering of the strawberry, only fruits this time, and they are coated with a cottonlike substance, looking just the way strawberries look when you have not eaten them soon enough or have left them in the fridge too long.

But the vegetable Kingdom of Glass goes on. It goes into the Grasses and suddenly the thing you eat with enjoyment (that would be rice or a slice of bread) or the thing you walk on while having pleasant thoughts (that would be the lawn) are shown to be the same and yet different when encased in this glass. Or their reproductive mechanism can be seen in detail from many different angles: transverse or longitudinal, for instance. I only really understood the true beauty of stamen and pistil and pollen and petal after seeing them rendered in glass. This true beauty, of course, eventually led me into a state of dissatisfaction. The glass flowers and their many stages of being are in a state of perfection stilled. It is always a gardener's wish to have perfection and then to have it forever. It is also within the gardener's temperament to first desire forever and then to do everything possible to dismantle and smash forever. If the flowers encased in cabinets stored in the museum make up a garden, they are not the exception to this latter sentiment. Though it seems as if they will last forever, every cabinet bears a legend warning of their fragility. The people taking care of them give assurance that the will last forever. But as every gardener knows, forever is as long as a day. □

> To see the flowers of glass is to be in a state of wonderment.

The Harvard Museum of Natural History is located at Harvard University, 26 Oxford Street, Cambridge, Massachusetts 02138. Telephone: 617/495-3045; fax: 617/496-8206; e-mail: HMNH@oeb.harvard.edu. Web site: www.hmnh.harvard.edu.


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Clockwise from near right:

SALLY SWATLAND (b.1946)
Garden at Southampton, o/c, 26" x 32", signed

SALLY SWATLAND
The Snail Collection
o/c, 24" x 30", signed

EUGENE HENRI CAUCHOIS (1851-1911)
Still Life of Flowers, o/c, 41½" x 27¼", signed

HERBERT SIDNEY (1858-1923)
En Retard, o/c, 34" x 18", signed and dated 1899

SALLY SWATLAND
June on the Barrier Islands, o/c, 26" x 32", signed











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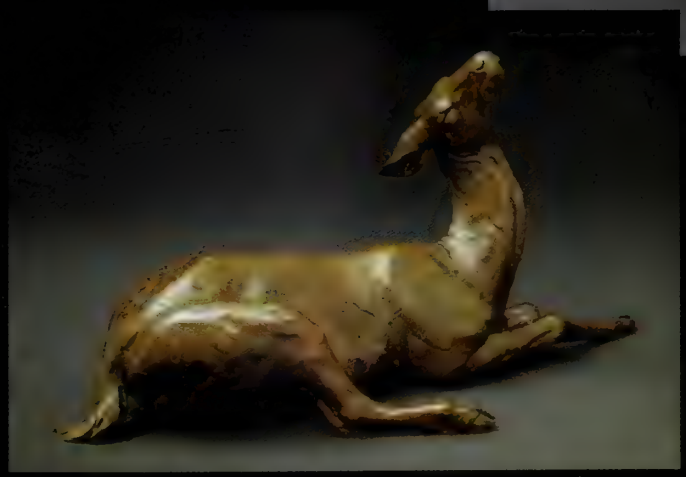
Dan Ostermiller



Indigo's Dream, bronze, edition of 20
7¼ x 21½ x 17½ inches



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The Orphan, bronze, edition of 20
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Paul Weber
(1823-1916)

Farmyard with Two Girls at a Stream

Oil on canvas
18¼ x 17½ inches
Signed lower left

detail

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Under the Willow, 1893
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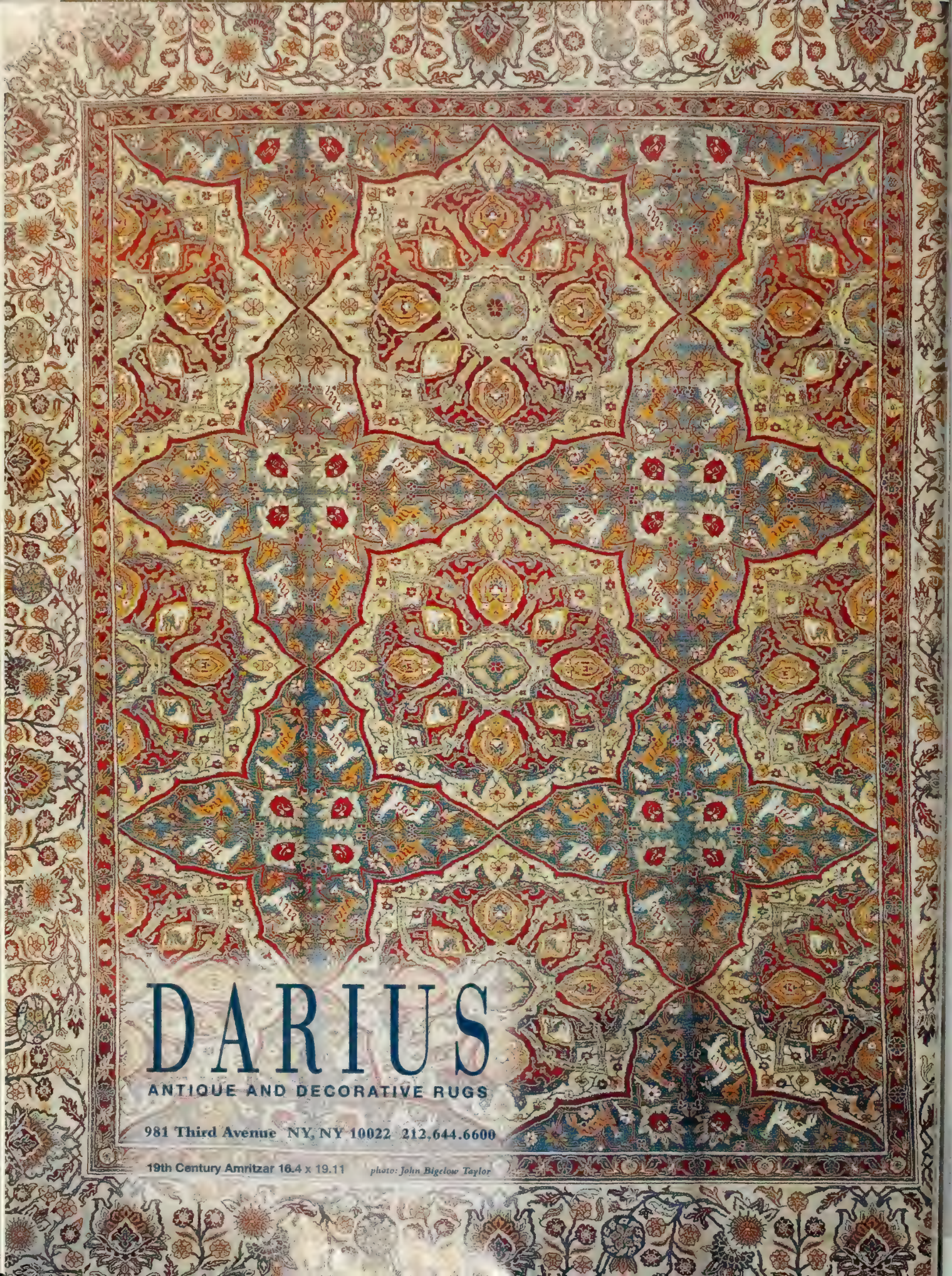


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Model Waverley

Craig Wright

A Love of the Past and a Feeling for How Clients Live Drive His Work

By Nicholas von Hoffman

YOU CAN ALWAYS TELL how experienced an architect is by the depth of the upper kitchen cabinets, because the building standard is 12 inches," says Craig Wright, a man for whom no detail is too small.





Throughout his design career Craig Wright (below) has retained his "passion for the architectural." RIGHT: He used antiques and reproductions in a hacienda near Puerto Vallarta (see *Architectural Digest*, October 1999).

"Everyone knows that a pasta plate is larger than 12 inches." Interior designer of mansions inhabited by movie people, including Michael Douglas and Dan Aykroyd, the owner of a Los Angeles antiques store and the manufacturer of reproductions, Wright has details galore to contend with, not only his own but the architect's as well.

"You don't want to undermine what they've done," he says. "But you want to correct some of the flaws in, say, the kitchens and baths where the detailing should be a little higher. We try to bring practical things to the project. People of means actually want to live, and sometimes architects don't understand how people really live or how much bedding they have. I mean, they don't always address the need for linen closets. One multimillion-dollar house, for instance, had no linen closet. Well, people who can afford to have a house of that caliber don't just have two sets of sheets. They have pillows for every day of the week and comforters for summer and comforters for winter, among other things."

But it wasn't providing walk-in linen closets for the rich that drew Craig Wright to interior design. Intimations of his vocation came early: "I was taken to a museum in Los Angeles where a series of furnished 18th-century French rooms were set up. I was intrigued by the beauty and the proportions and the opulence of these rooms. I was six or seven years old, and I would ask my grandmother to take me back there so I could walk through those rooms."

Smitten with the decorative arts of yore, Wright found himself studying architecture at the University of Southern California in the

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Patterson, Flynn & Martin
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heyday of the redwood vernacular. "It shattered me, so I gave up architecture and decided I'd study art history, because no one understood why I would want to re-create proper 19th-century Neoclassical architecture." When he was still in his 20s, Wright, who had worked for a decorating firm throughout high school and college, was lucky enough to have snagged clients who sent him on his first European shopping trips. For the designer and the few clients with the stamina to keep up with him, these trips are not exactly larky outings. "People have no idea how difficult it is," he says of the expeditions. "You start very early in the morning, and you work until very late at night. You have to travel to different towns. You have to be able to put up with frustration. A client might ask, 'Why did we come here?'

"'Well, three years ago they had something.'

"'But they couldn't ever have had anything.'

"'Well, three years ago they did, and they might tomorrow. They didn't today, so just be patient and go to the next town.'" Nevertheless, the shopping trips are indispensable.

"The Europeans can't take American business practices. Americans don't understand that," says Wright, whose clients often wonder, "'Why can't they send the photograph by Federal Express or e-mail me?'"

Explains Wright, the European dealers say they will, but they don't. "'That's too much trouble, I'll take a coffee now.' And the French! We do a lot of business with the French. The clients will call and ask, 'Well, have they answered us?'" and Wright has to tell them, "'They might in a week or so.' It's a totally different rhythm."

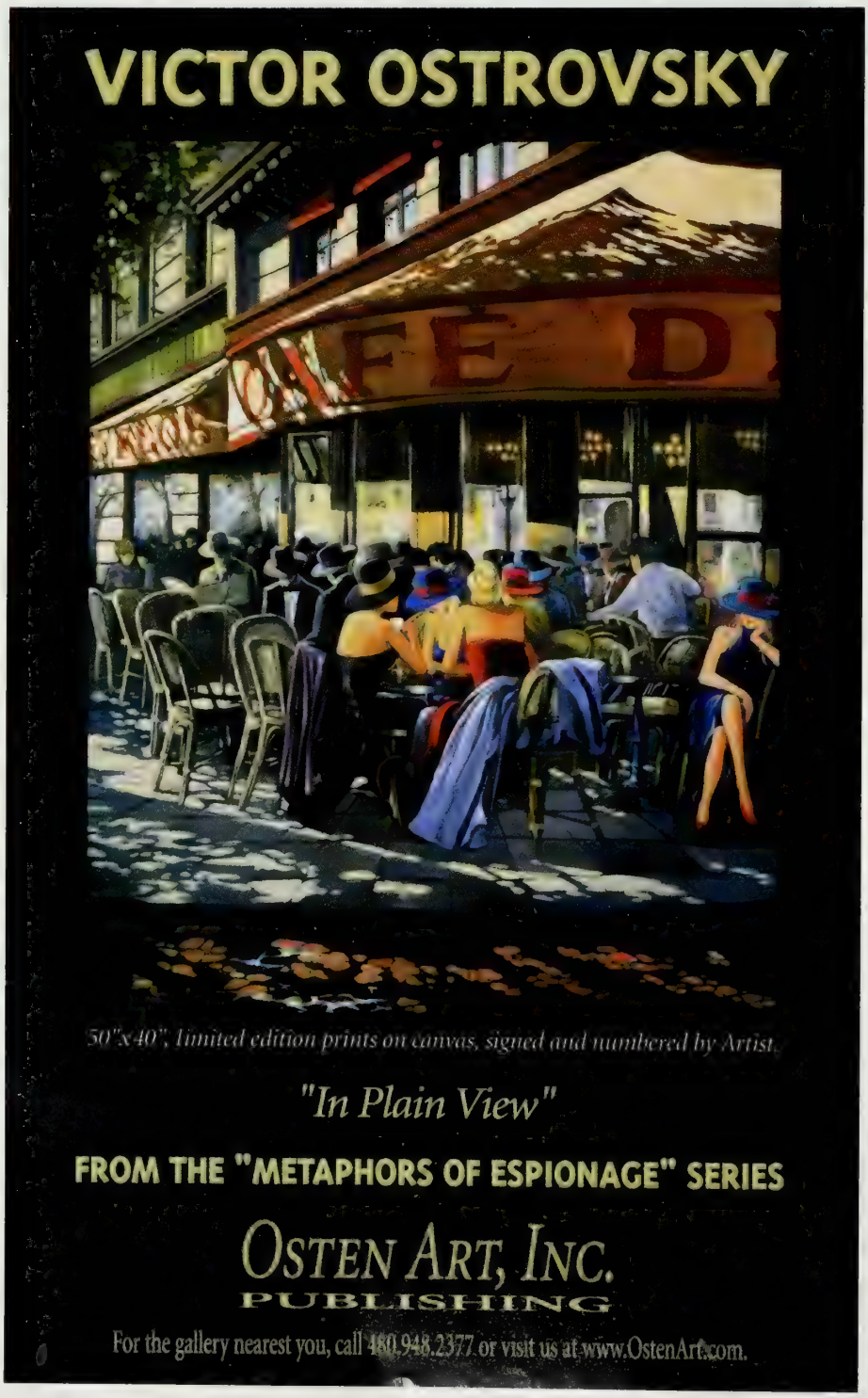
Wright often does his buying alone, except when shopping for what he calls "the big-ticket items." Then, he says, "it's necessary for the client to be there.

> "Architects don't always address the need for linen closets," says Wright.

You can't do it from photographs of an inlaid piece that costs a million dollars."

The tribulations attendant on antiques buying in Europe don't end there. Some dealers require no less than three checks for one purchase; others, Wright says, won't show you their good stuff until trust and a degree of friendship have been established, and that can take years. And then there is the business of getting the purchase home. Globalism, it seems, has not yet made transoceanic shipping routine. "It's more difficult every year, and the costs are much greater," Wright says. "The shipping is very convoluted. Sometimes

continued on page 120





The fanlight and window design matches that on the main house, creating visual harmony throughout the property.

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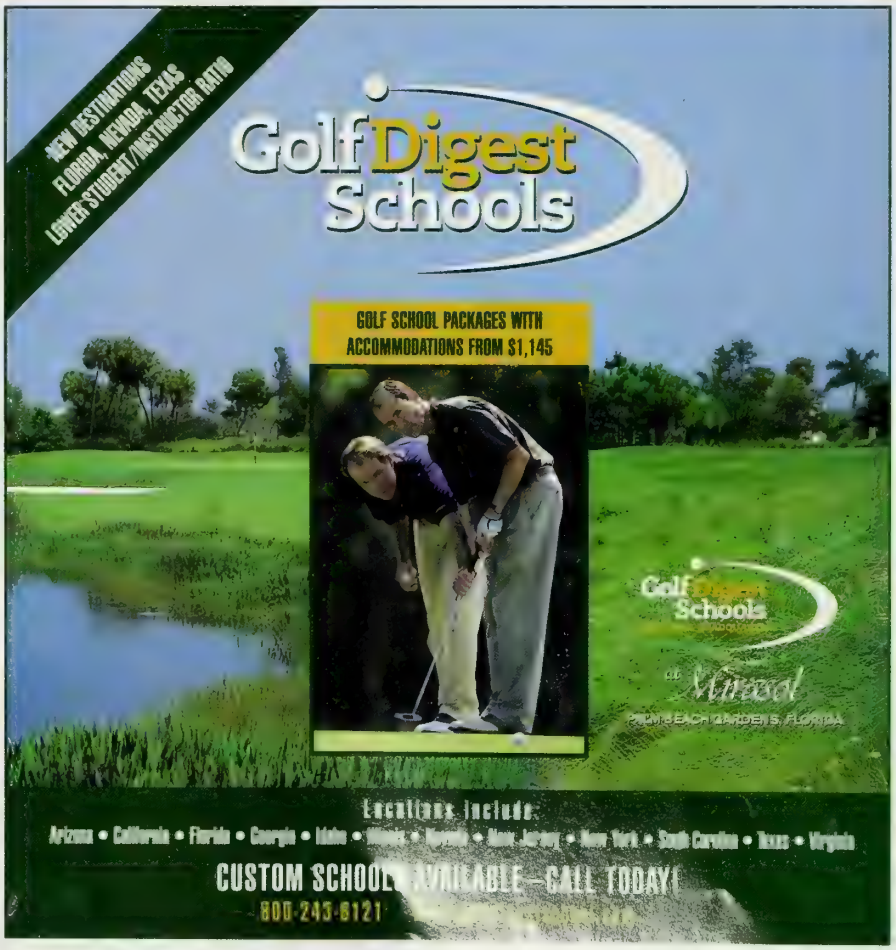
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continued from page 118

things have to be sent to Switzerland; some things have to be sent by truck to England and then to Greenland and then repacked and then shipped from England. Some things can go by air; some things can go by land."

No matter how purchased or how delivered, there aren't enough antiques in the world to satisfy the number of well-heeled persons wanting them. Reproductions are the only answer, and early on in his career Craig Wright began to have them made for his clients. Making reproductions is not a new business. According to the designer, 18th-century craftsmen started the practice by replicating 17th-century furniture. "And 19th-century reproductions of 18th-century models are beautifully crafted and highly sought after," he explains. "A different market, a different appreciation, but exchanged and sold in the open marketplace, as we're seeing with mid-20th-century retro or postmodern furniture. In Paris and New York it's the new hot ticket."

Wright started creating reproductions for his antiques gallery, Quatrain, after San Francisco decorator Billy Gaylord bought an antique chair from him and had it reproduced. "First he did the dining room suite of 12, and then he

> Craig Wright's reproduction pieces are antiques in waiting.

added it to someone else's reproduction line. He said, 'You sold that chair to me once. I've sold it 300 times. I'm sure that I've made a lot more money on that chair than you ever did.'"

Save for the modern materials and methods, Wright's reproductions can't be distinguished from authentic period pieces. These are antiques in waiting, and such quality demands a high order of craftsmanship.

Craig Wright describes himself as "difficult," meaning, perhaps, finicky or demanding, but that's to be expected. Whether or not God is in the details, the beauty is. □

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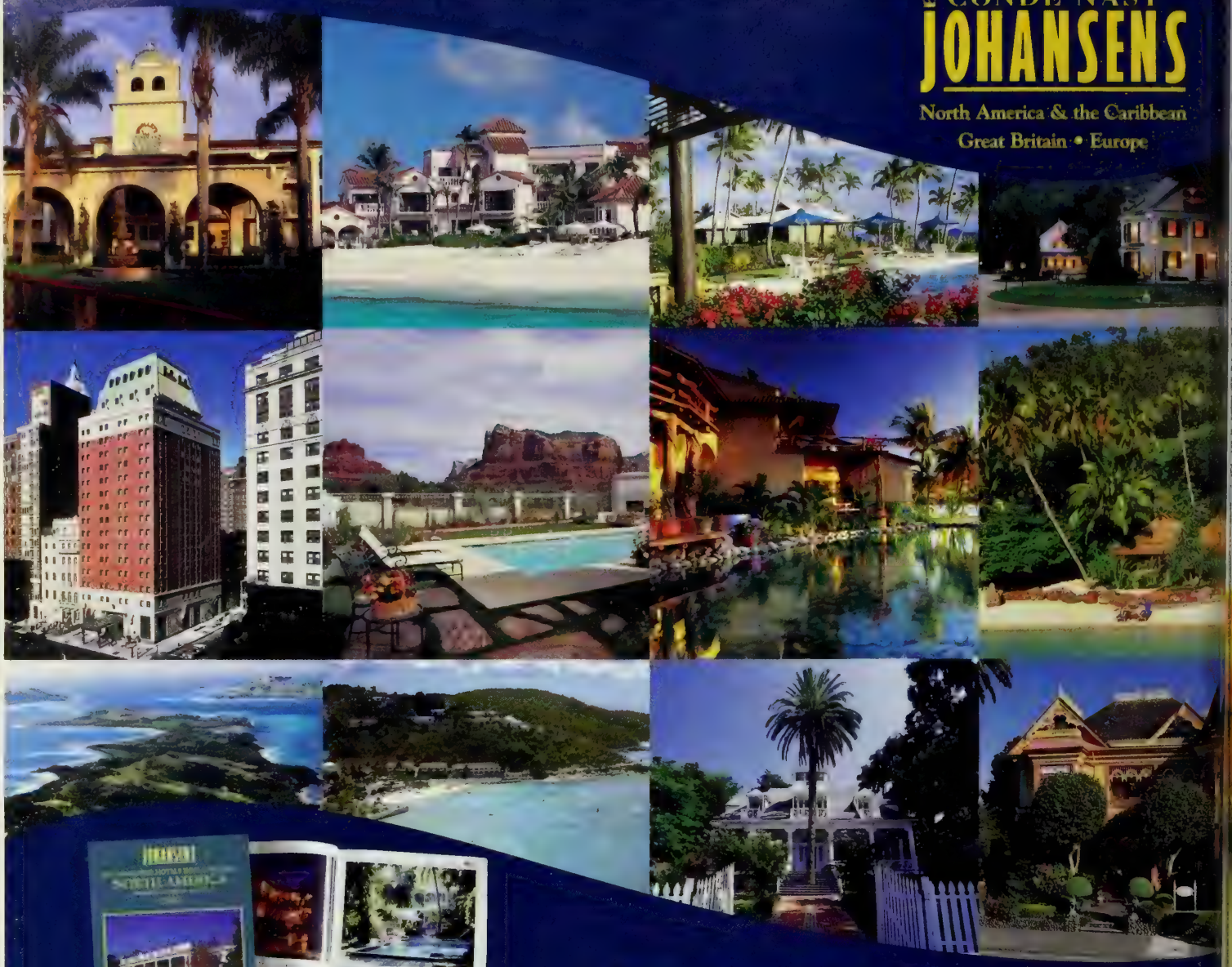
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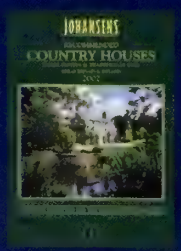
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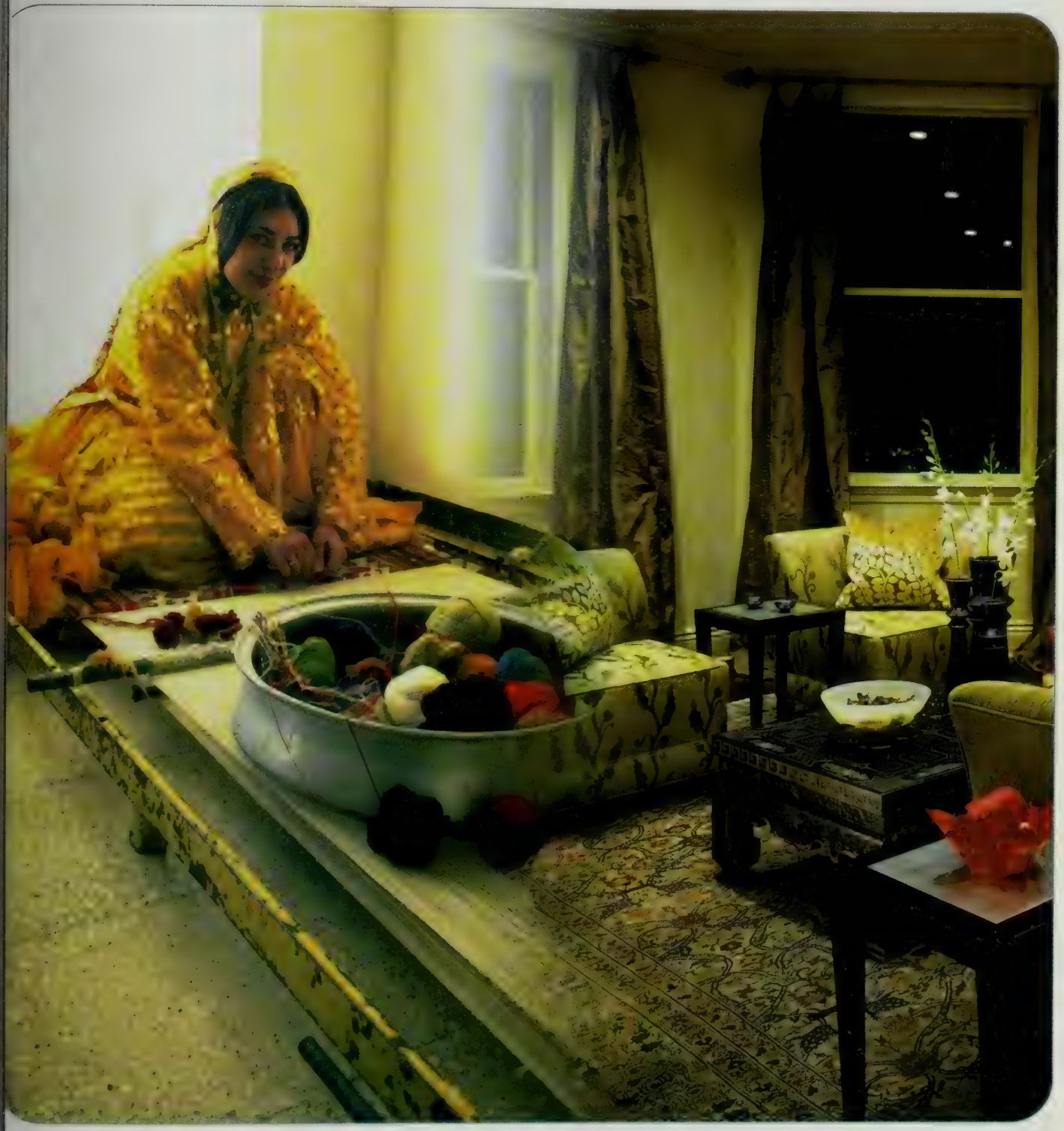
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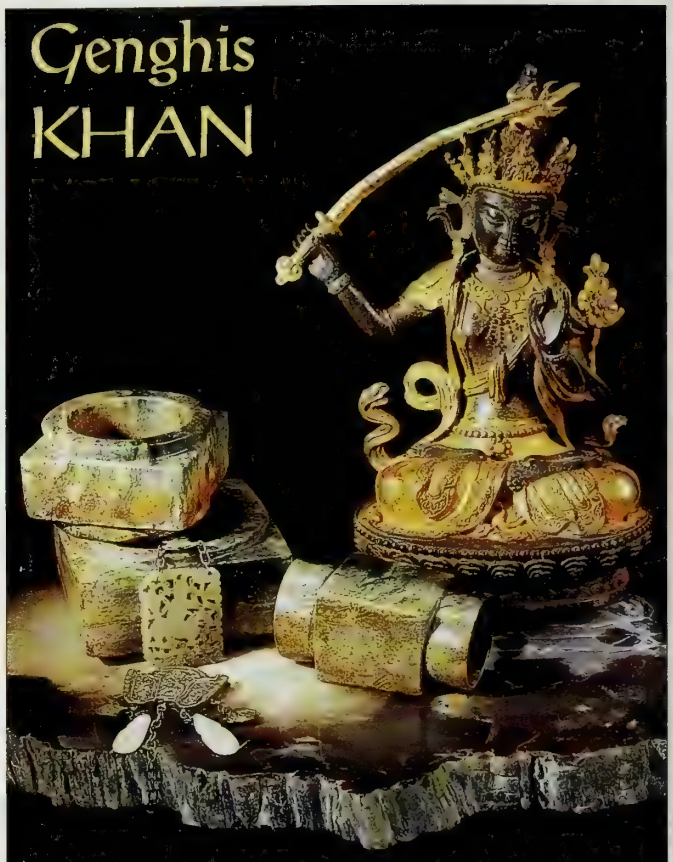
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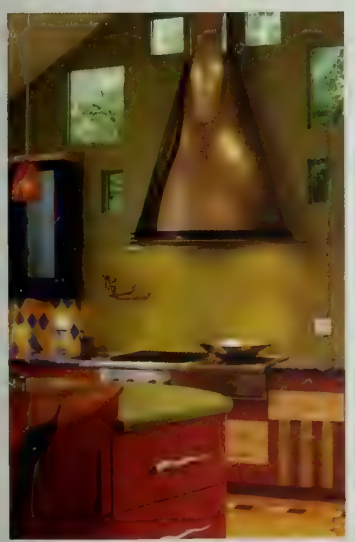
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At Play on Neshobe Island

Drama Critic Alexander Woollcott's Escape for New York's Artistic Aristocracy

By Heywood Hale Broun



New York Times drama critic Alexander Woollcott (below; 1887–1943) founded the Neshobe Island Club, a group of prominent writers, actors and artists who gathered midlake in Vermont in the 1920s.

Heywood Hale Broun, a television commentator, writer and actor, died in September 2001. The son of Heywood Broun, the *New York World* columnist and founder of the American Newspaper Guild, and drama critic Ruth Hale, he often accompanied his parents to the Algonquin Round Table gatherings in the 1920s.



When drama critic Alexander Woollcott, that mixture of maple syrup and menace, first set eyes on Neshobe Island in Vermont, he saw great possibilities in the seven-acre bump in the middle of Lake Bomoseen. There is a kind of personality that delights in a world small enough to manage. Woollcott tried to manage the wits of the Algonquin Round Table but was as often the butt of jokes as master of the revels. On the island, he became the Arthur of the Round Table.

The first gathering of what

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RIGHT: Harpo Marx trips the light fantastic with dancer Irene Castle on Neshobe Island's dock. Their audience is Woollcott, center, and actors Alfred Lunt and Lynn Fontanne.

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was later to be the Algonquin circle of 1920s fame was arranged, after all, to make fun of Woollcott by misspelling his name on a series of banners. What the young writers, actors and artists of the group discovered was that any attention pleased Woollcott more than none, and he zestfully joined them again and again until they became an institution.

Right after returning from military service in 1919, he resumed his post of drama critic of *The New York Times*. In those days this was, arguably, the most prestigious job in the arts world. Radio and TV were science fiction, and Woollcott, who had opinions about everything, had an unparalleled pulpit in the pages of the *Times*. In later years he would bully the country into buying anthologies of his quirkily chosen favorites, lecture over the air and in his "Shouts and Murmurs" column in *The New Yorker* and act himself in *The Man Who Came to Dinner*, but the springboard to it all was the *Times*. Katharine Cornell fondly recalled that when, as an unknown, she was about to close in *A Bill of Divorcement*, Woollcott told his readers that it was wonderful—which resulted in a two-year run.

It is no wonder, then, that from his occupation of Neshobe until his death, few dared to ignore his imperious invitations to join him, midlake, in Vermont.

Woollcott made his first trip to Neshobe, then a five-and-a-half-hour drive from New York, in 1924 at the suggestion of a lawyer, Enos Booth, who owned a shack on the island. Very soon after his visit to what he called "a tea cozy in summer and a wedding cake in winter," he organized the Neshobe Island Club, with 10 members who had paid a $1,000 initiation fee and were to pay $100 a year as dues. Among the originals were actress Ruth Gordon, lyricist Howard Dietz and Beatrice Kaufman, representing herself and her husband, playwright-director George S. Kaufman.

In the early years of the club the amenities were such as might be found in a feudal village. Water was windlassed up from an open well, the toilet was an outhouse, and wood, wax and kerosene provided light and heat. Interestingly, the sophisticates of the Algonquin set took

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LEFT: Noël Coward and illustrator and New York socialite Neysa McMein, one of the original members of the club, stand arm in arm, chatting with Woollcott.



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this sort of thing in stride.

Even Thoreau gave up quickly on the simple life, however, and very soon Woollcott's club members began to divide on its virtues. It became, in their slang, the "classes" against the "masses," and the triumph of the classes became assured when Woollcott discovered that Enos Booth, taking advantage of some small type in the lease, was about to build a large stone house on the highest ridge of the island. Woollcott roused was Woollcott rapid, and in a very short time Alec owned the mortgage, the rest of the island and the uncompleted Booth house, which was finished by Joseph Hennessey, Woollcott's secretary, manager and all-around buffer against the world.



LEFT: Woollcott considered having Frank Lloyd Wright design the house he had built on Neshobe in the 1930s but instead chose Joseph Hennessey, his manager and secretary.

BELOW: In 1924 the clubhouse, which was modernized later on, resembled a shack—water was retrieved from a well, and wood, wax and kerosene provided light and heat.



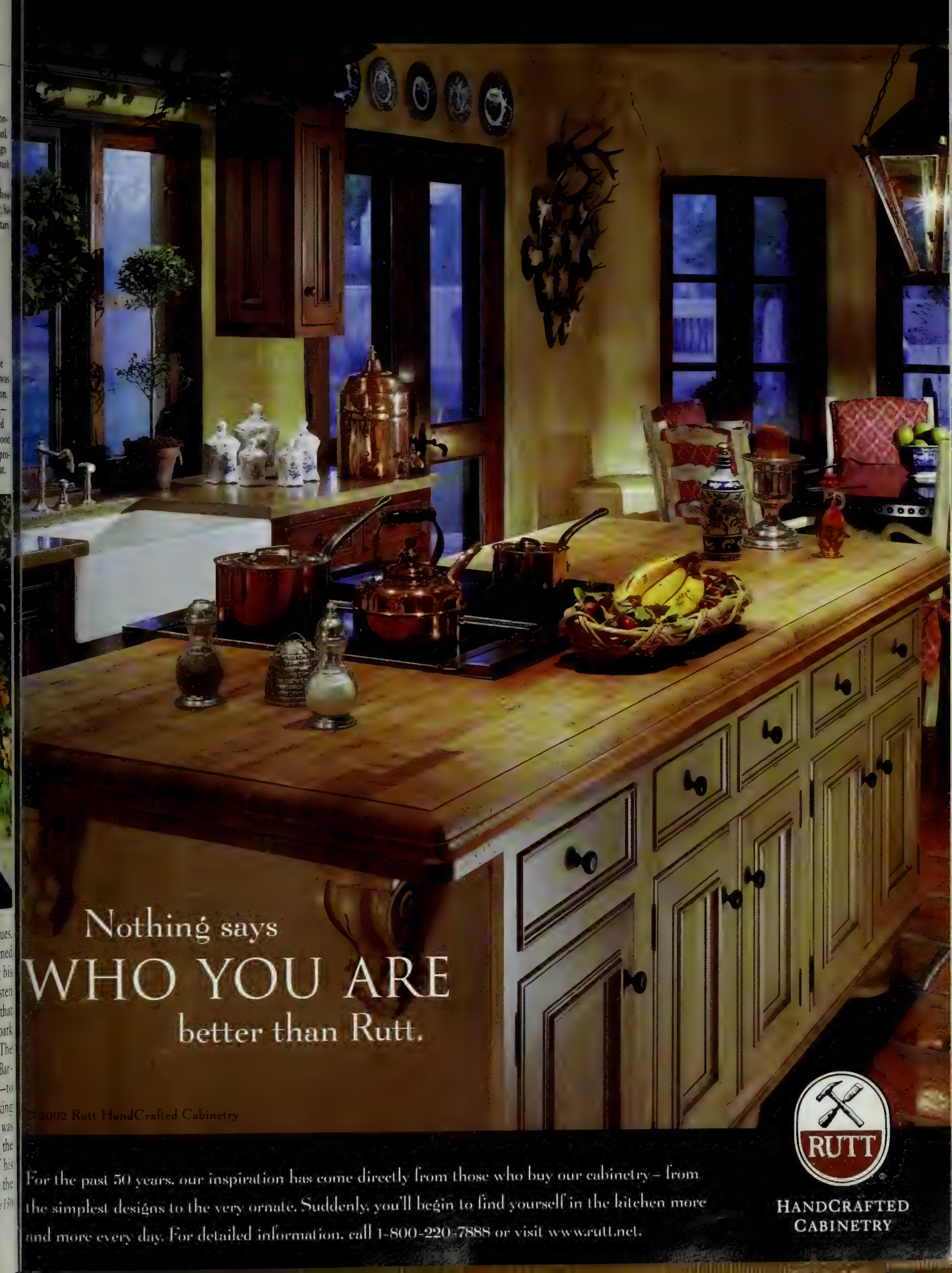
ABOVE: Zeppo Marx with Woollcott's rickshaw near the woods on the seven-acre island. The photograph was framed and hung on the wall of the two-story "clubhouse."



With the old house modernized, some club members dropped out. Among the new joiners appeared the name of Arthur Harpo Marx; transporting his instrument to the island in the small motorboat that was the club's lifeline was akin to dancing on ball bearings.

In full bloom, the Neshobe Island Club was the largest concentration of theater people outside the annual meeting of Actors Equity. Charles MacArthur brought his wife, Helen Hayes, and for a while his writing partner Ben Hecht, the two of them using a quiet corner of the island to write the script for *Wuthering Heights*. In another quiet corner Cornelia Otis Skinner practiced her monologues, although Woollcott warned her that he was sending his collection of dogs to listen to her performance and that they were instructed to bark if they didn't like it. The Lunts, the Oliviers, the Barrymores, Noël Coward—to Alec, pretending to be king of a seven-acre realm, it was only proper to summon the dukes and duchesses of his world to pay homage at the

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throne of his island kingdom. In the great days of the Neshobe Island Club, movies were a shadowy business that seemed to employ an inordinate number of cowboys and cows. Broadway and the national tours that followed Broadway success made Alec's aristocracy the rulers of America's imagination.

Although Woollcott delighted in his parade of stars, they had always to remember that their glitter was to be like that of the diamond chips that surround the central solitaire in a regal ring. Once, when a stellar group was assembled in the Neshobe living room, Noël Coward announced that he would read an act of his new play. Through the murmurs of anticipation Woollcott assessed the amount of attention he would be getting as that seductive voice danced through felicitous phrases, then asked in acid tones: "Where, Noël?" After an uncomfortable pause, the host took up one of the many threads that made up the tapestry of his varied opinions.

As the guest list grew, so did the complications of rules. The ten club members could have guests with advance notice and the payment of $7.50 per day for their maintenance, but Woollcott fitfully excused some and dunned others and demanded of almost everyone that they rise early and bathe in the sometimes unfriendly waters of Lake Bomoseen. They were also expected to play innumerable games, some with words and some with mallets on the famous croquet lawn. Woollcott told the more competitive guests, "My doctor forbids me to play unless I win."

However dictatorial in the arena of games and demanding in his social scheduling, Woollcott was unique among drama critics in his feverishly, worshipfully close association with the actors and actresses whose performances he reviewed. Although he could be cruel—he denounced Noël Coward's *Hay Fever* and began his review of Helen Hayes in *Coquette* with the frosty line, "An unfortunate thing happened at the Maxine Elliott Theatre last night"—he took Miss Hayes to the opening of *Hay Fever* and attended the opening-night party in Coward's apartment. There he told his old friend, in the presence of guests, that he was a failure both as a writer and as a director and should spend more time in writing his next play, and then be locked in a cellar while it was being rehearsed. At one time Woollcott and Heywood Broun were barred from all Shubert theaters because of the vitriolic nature of their notices, but this never stopped the trekking of the stars up the winding roads from Broadway to Lake Bomoseen and across the near mile of water to the mini-mecca where they might be coddled or cursed according to the mood of the not-very-merry monarch.

In his later years, when Woollcott, as *The Town Crier*, became perhaps the single most popular individual on the radio, his finances improved. Freed of the need to attend the theater, he began to spend more and more time, winter and summer, on the island. The stone house

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on the ridge, which Woollcott called Glamis Castle, had by then become as luxurious as its small compass would allow. Its four bedrooms had three baths, two of Vermont marble and one with multiple showerheads that laved one from every angle. The kitchen was the kind of all-electric marvel that was featured in the futuristic short subjects of the 1930s. The red stone for the floors was warm in welcome and, along with the fieldstone of the walls, was hauled across the ice in winter. Four fireplaces held frost at bay, and the plumbing was all copper and brass.

At one point there had been talk of a house designed by Frank Lloyd Wright, who exchanged admiration with Woollcott. When it was decided to go ahead with Joe Hennessey's design, Wright sent a princely forgiveness gift in the form of a beautiful set of Japanese prints.

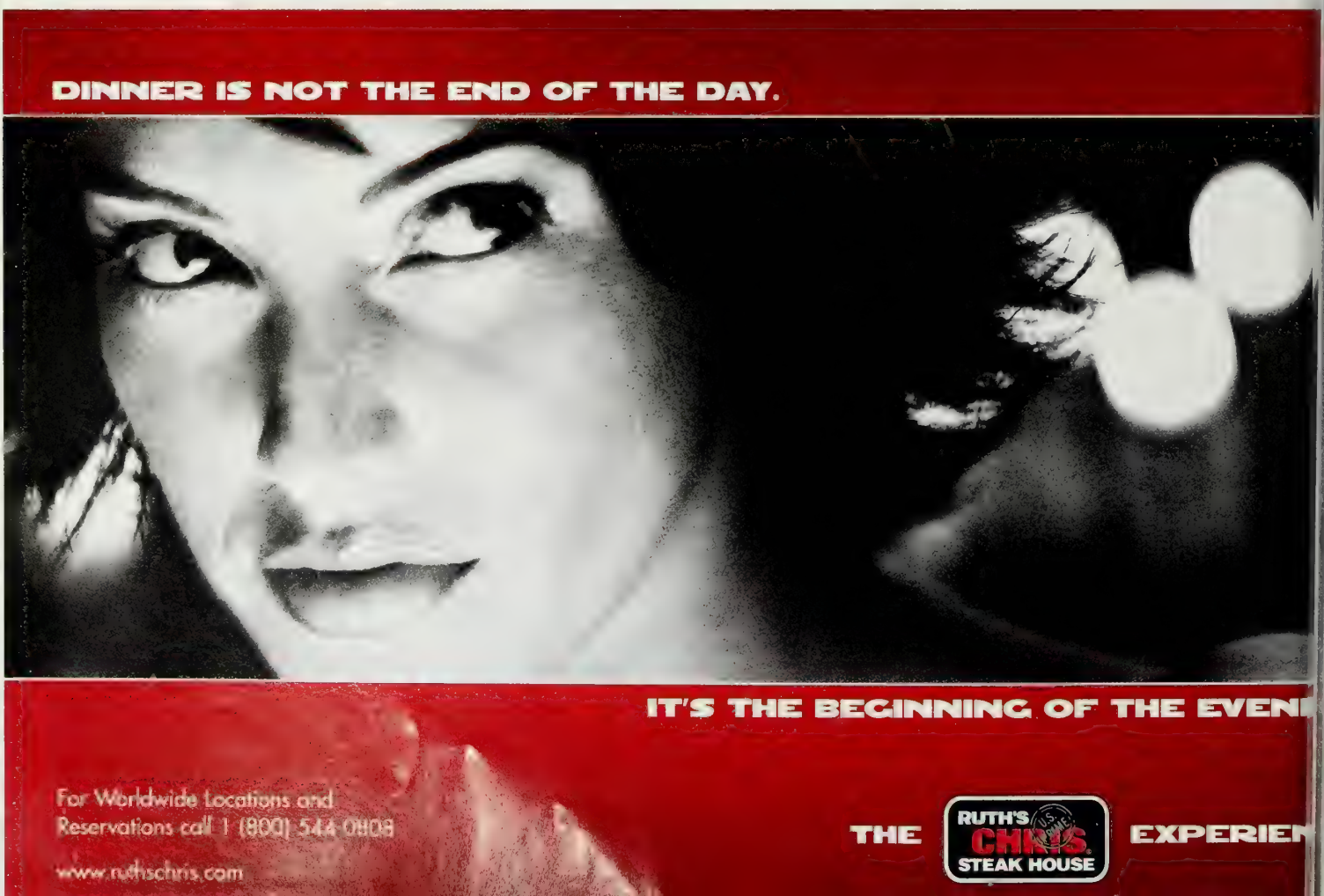
Much has been written about Woollcott's patterns of affection and rejection, and almost all of his friends at one time or another were not speaking to him. To some who knew him well it seemed as if Alec, in abject need of reassurance, kept kicking his friends in the shin to see if they would smile and forgive.

In a speech at the centenary dinner of Central High School in Philadelphia, his alma mater, Woollcott said, "I not only know now, but knew then, that I was a social misfit with no capacity for dealing with my own contemporaries." Add to this his unhappy resemblance to a dropsical owl and his fears about his virility, based on a childhood illness, and one can understand why he was often unbearable and why he was so happy on the radio, where, unseen, he dealt only with the impersonal metal of the microphone.

When his kicks did not bring smiles in response, Woollcott, after an aching pause, could be as soft as he had been sharp, and almost all the sunderings were sewn together again.

Harpo Marx, who had laughed at years of Woollcott's barbs, finally had one too many and turned on his old crony with surprising fluency for a famous mute, ending with a reference to Alec's longtime enemy and former *New Yorker* colleague: "I'm beginning to see what Harold Ross sees in you." After that it took Woollcott only two hours to show up at the Marx apartment, but it took another couple of hours for the words to come out. "Goddamnit it! If you don't like me, Harpo, there's no reason why anyone on earth should like me!"

When Alexander Woollcott, then a national celebrity, died in New York after being stricken during a broadcast on January 23, 1943, the Rutland *Daily Herald* in Vermont called him "the bard of Neshobe Island" and went on to tell all the good things he had done for his neighbors. In the headline of the obituary, Bill Bull, a Bomoseen resident, was quoted as saying, "Alec was a good fellow—you betcha." This was what Woollcott sought all his life, and when the kicks are forgotten, it would be nice to think that the critic, the sometime actor, the writer, the host of the club and The Town Crier should be remembered as just "a good fellow—you betcha." □



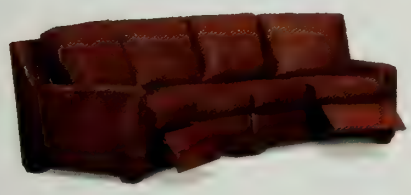
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Text by Amanda Vaill/Photography by Hester + Hardaway

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Even more extraordinary, this was Luigs's first full-scale design commission. A playwright, lyricist and director with more than a dozen plays and musicals to his credit, including two off-Broadway premieres, Luigs is an entirely self-taught designer. "I've really learned most of what I know abo[illegible]esign from coming to [illegible]York, fr[illegible] looking at th[illegible]tecture and immersing [illegible]elf in 20th-

continu[illegible] page 136



Left: The hangar office that Jim Luigs designed for a businessman's ranch in Bandera County, Texas, houses the owner's collection of vintage planes. Architect George Vaughn conceived the plan.



Below: An aluminum passenger staircase, salvaged from a Houston executive air service, connects the front porch to the 600-square-foot rooftop observation deck.

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RIGHT: A 1957 Piper Apache twin-engine plane taxis outside the corner office. Luigs had the owner's rosewood desk refinished in stainless steel and topped with glass.

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century style," he says. "In that sense I'm kind of a human sponge." But despite the scale of the project and his novice status, he wasn't daunted by the leap from concept to finished project because, as he puts it, "I'm used to the challenge of the blank page."

Architect George Vaughn, of Rehler Vaughn & Koone in San Antonio, had plotted the building's dimensions and set in place a framework that would accommodate both airplanes and offices, but filling in that framework was Luigs's job. So was capturing the impulse behind the client's collection of airplanes, among them a 1950 Cessna 195 salvaged from a crash site and restored to award-winning condition for the EAA AirVenture Oshkosh air show and a World War II–era Stearman biplane that had not flown in 50 years but was refurbished to take top honors at a Lakeland, Florida, fly-in. No one undertakes projects like that just for the fun of it: Luigs's client has a love affair going with the golden age of American aviation, and the designer wanted to evoke the spirit of romance and dynamism that motivated pioneers like Charles and Anne Morrow Lindbergh, Eddie Rickenbacker and Amelia Earhart.

No wonder Luigs says he

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LEFT: A Texas limestone wall divides the kitchen and dining area from the conference room. The laminate-topped tables face an L-shaped leather banquette.

ABOVE: The 1950 Cessna 195, which took more than seven years to restore, received the Lindy Award for Best Classic Aircraft at the EAA AirVenture Oshkosh air show.



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was tempted to finish the architect's framework as a Déco-style airport, but he has a finely tuned playwright's ear for the dialogue between site, materials and purpose, and he knew such a building would look self-indulgent in southwest-central Texas. Instead he adopted the vernacular of





BELOW: The poured-terrazzo-and-zinc floor in the office's reception area bears the ranch's logo. RIGHT: A Cessna 195, at rear, and the 1943 Stearman biplane are parked near the hangar's seating area.

local agricultural buildings: With its barn-red corrugated-steel siding, this airplane hangar looks as if it could just as easily house cattle or combines, and the use of materials such as Texas limestone and galvanized sheet metal for the interiors echoes the note of rugged rusticity. Even the runway, a rectangle of mowed grass rather than a swath of tarmac, looks as if it might be a pasture instead of a takeoff and landing site.

If the surroundings dictated the look of the building's exterior, the client's airplanes inspired the interiors. "Vintage planes like these are a product of the Art Déco era," says Luigs. "They're an expression of American industrial style—machine-age, aerodynamic style." His design left rust-colored structural beams bare and lined interior walls in silvery corrugated steel whose verticality is an essential element of the Déco style; metal-clad cabinet doors were riveted and spray-painted, evoking the aluminum skins of aircraft. Finding nonindustrial suppliers and craftsmen who could work with industrial materials and techniques was a challenge, and so was treading the thin line between the evocative and the self-conscious. "Probably the most self-conscious move I made," says Luigs, "was to have the

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A playwright, lyricist and director, Luigs is an entirely self-taught designer. This was his first full-scale commission.



LEFT: The mechanic's locker room is lined with corrugated, galvanized steel. The red-and-white vinyl floor and the custom-painted locker give it "a shot of color," says Luigs.

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upholstered pieces in the building echo vintage airplane interiors. I had them covered in top-stitched leather."

The owner had only two requirements for the project: that all sight lines within the office space be unobstructed and that all workstations have views both into the hangar and out onto the airfield and the surrounding hills. Both goals are met by the industrial aesthetic Luigs adopted. Aluminum-and-glass doors and sleek plate-glass windows, fitted with aluminum blinds against the summer sun, take advantage of interior and exterior vistas, and the waist-height steel filing cabinets, topped by Texas limestone, keep the space open.

Luigs installed classic fluorescent strips along the length of the office space; elsewhere there are Déco-inspired steel sconces that might have come from the Chrysler Building and a spun-aluminum light fixture that looks like a flying saucer from *The War of the Worlds*. He scoured suppliers in Texas and Pennsylvania for machine-age steel or aluminum furniture: slat-back side chairs, chrome-edged tables, swivel chairs, and sofas upholstered in custom leather. Because the owner was sentimentally attached to his bronze-mounted rosewood desk, which he had used throughout his professional life in the oil-services industry, Luigs had it reclad in stainless steel by metalworkers in Scranton, Pennsylvania. And to create the retro poured-terrazzo floors he sought out a Texas company, family-owned for three generations, that was involved in the restoration of the historic floors in the state capitol in Austin.

The most difficult part of the project, according to Luigs, involved a flight of fancy that was almost an afterthought. The plans for the building called for an outdoor observation deck, where guests staying at the ranch, or clients there to do business, could watch takeoffs and landings. Originally this area was to be reached by a conventional concrete-and-steel staircase, but Luigs had another idea. "I wanted to find one of those old passenger staircases they used to use for boarding airplanes," he says. "It seemed like such a simple thing, but it took me three months to get that staircase."

> It's as if you're boarding the night flight from Casablanca with Bergman.

The result gives a romantic touch to this nominally utilitarian building. Ascending the steps to the deck, you feel as if you're boarding the night flight from Casablanca with Ingrid Bergman, or at least the *Constellation* to Paris with Audrey Hepburn, and you wouldn't be surprised to see the Lindberghs step out of the yellow two-seater biplane just rolling down the grassy runway. It's that kind of place. ☐

If these walls could talk, you'd have to stay a little longer.



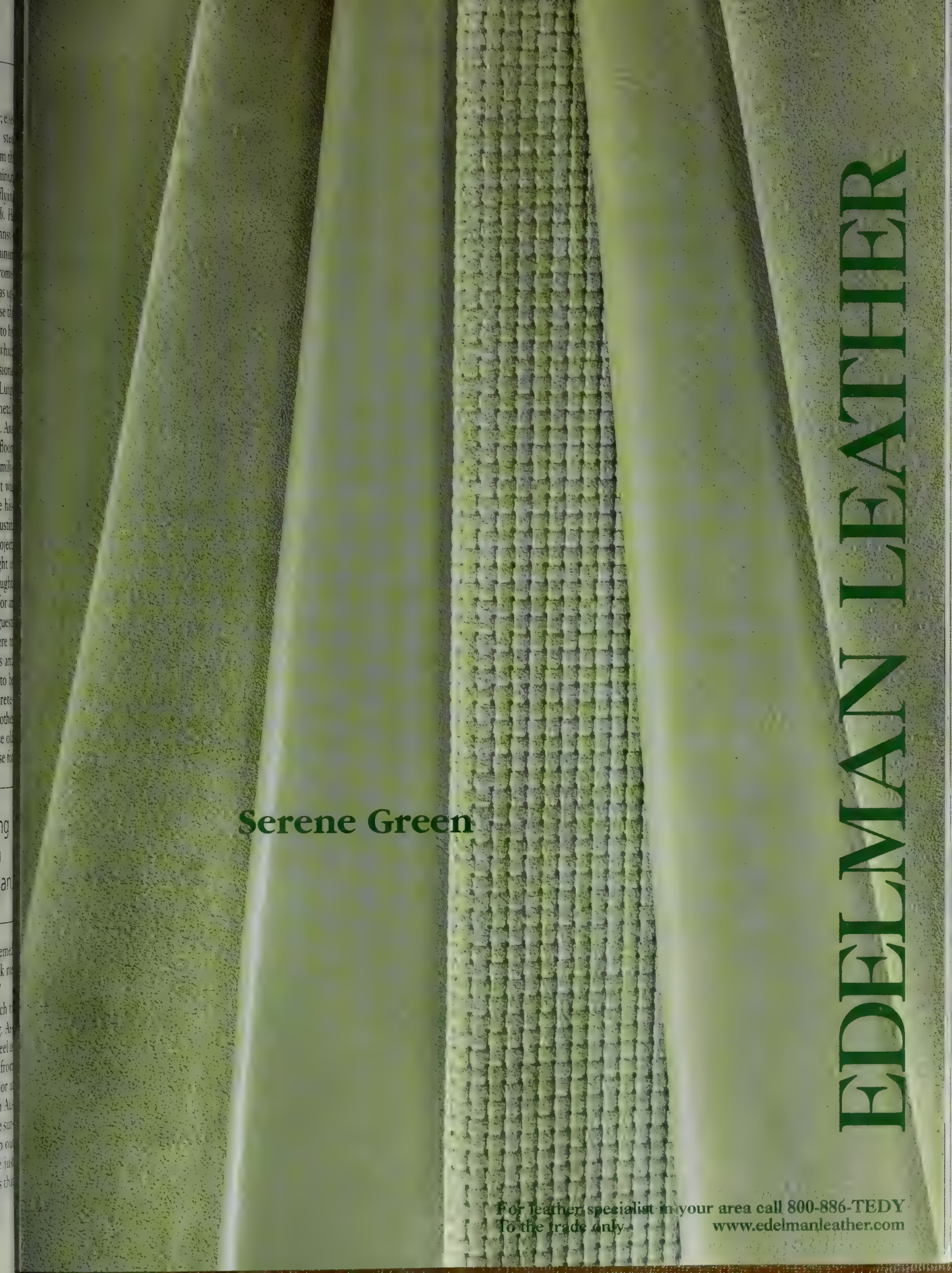
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MASSACHUSETTS Refining History in the Berkshires



Goodwood, a circa 1792 residence, is listed on the National Register of Historic Places as one of the best examples of the Federal style in western Massachusetts. The house has been completely restored while staying true to its historic roots. A columned porch leads to the first-floor entrance hall, which is flanked by two living rooms, one with original 18th-century paneling. A pine-paneled library (right), a formal dining room and a sitting hall with access to a covered porch are also on this floor. The master suite and three more bedrooms are upstairs. A carriage house has guest quarters and a caretaker's apartment. The site's 47 acres include a pool, tennis courts and extensive fenced pastures. $2.2 million furnished, $2 million unfurnished.
For information, call our Hot Line, 212/286-6803, x0318.





SUN VALLEY
Bart Prince's Organic Design in the Idaho Hills

In 1991 architect Bart Prince designed Chelonia, a 3,400-square-foot structure that seems to grow out of Idaho's rolling hills. Six miles south of Sun Valley and surrounded by open space, wildflowers and sagebrush, the house was constructed of materials that blend into the landscape. Split-face block walls were colored to match the hills, and all of the flashing and exterior sheathing are copper. A 70-foot-long skylight runs along the central spine of the house, providing ample light indoors. Vertical-grain Douglas fir was used on the interior finishes, and flagstone covers many of the floors. The main level consists of the house's public areas, while tubular ramp hallways lead to a lower level with three bedrooms. $2.2 million.
For information, call our Hot Line, 212/286-6803, x0319.

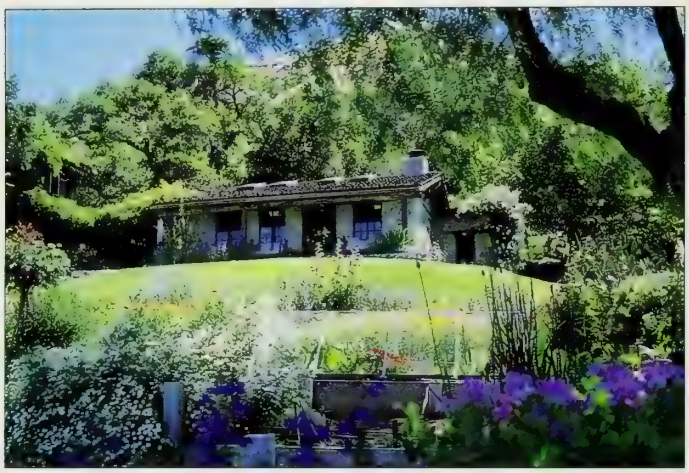
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BIG SUR
Stonehouse, Built to Last on California's Rugged Coastline

Situated on a natural ridge between two redwood-forested canyons along the rugged coastline of Big Sur, California, Stonehouse was constructed in 1924 of stone found on the property. From its vantage point, the residence has sweeping





views of the Pacific (above) and the Ventana Wilderness. The property's 23.5 acres feature granite paths and rock walls, extensive terraced gardens planted with California poppies and roses, and coast live oaks. The three-bedroom structure, with exposed-stone walls, beam ceilings, mahogany cabinetry and large mullioned windows, is being sold furnished. According to local legend, the house was "built to last 1,000 years," and its first 78 have already attracted visitors such as Henry Miller and John Steinbeck. $10.5 million.

For information, call our Hot Line, 212/286-6803, x0320.

VERMONT A Horses' Haven on More than 500 Acres



Watershed Farm, in Roxbury, Vermont, overlooks approximately 508 acres planted with hard- and softwoods and sugar maples from its hilltop perch. The farm has extensive equestrian facilities, which include around 40 acres of pasture and paddocks, a 20-stall barn complex with an indoor arena, a heated tack room, numerous storage areas and about 15 acres of level ground for course design. The main residence, which was built in 1998 in the Victorian style, is approached by a private mile-long driveway. The 6,400-square-foot structure contains four bedrooms, large office spaces and a wraparound porch to take in the expansive views. Maple floors, crown molding and floor-to-ceiling bookshelves highlight the living room. The dining area has limestone floors and a door to the porch. The second floor contains the bedrooms, and the top floor is finished open space with views of the grounds. Stone walls, walkways and perennial beds encircle the house and barn on the verdant property. $1.97 million.

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JACKSON HOLE
Wyoming's Famed Crescent H Ranch

Bordering Wyoming's Bridger-Teton National Forest and within sight of the Tetons lies Crescent H Ranch, in the heart of Jackson Hole. The main portion of the ranch, including the 1927 lodge, a cabin with residential and office space, 10 guest cabins, staff housing, horse facilities and 233 acres of land, is now for sale. The 3,320-square-foot lodge (right) contains a great room, a kitchen and a dining area, and the 10 rustic cabins provide 4,600 square feet of private quarters. Snake River, Fish Creek and numerous creeks flow for seven private miles through the site, offering world-renowned fly-fishing. $16.85 million. *For information, call our Hot Line, 212/286-6803, x0322.*





NEW YORK





A Fanciful Escape on the Hudson River

In the village of Grand View-on-Hudson, New York, a whimsical residence was completed in 1925 to the specifications of its owners, children's book authors Elmer and Berta Hader. The storybook-like interiors have wide-plank chestnut floors, soaring chestnut-beam ceilings and mullioned windows that look out to river views. An entrance hall opens to two great rooms. A floor-to-ceiling stone fireplace anchors one, while the other (above) has three fireplaces, an elevated library area and a chestnut staircase, which ascends to the master bedroom. The chestnut-paneled master bedroom has a recessed reading/writing area. Also on the second floor are two bedrooms and a den. A winding drive leads to more than three acres of lawns and gardens that encircle the stone house. $1.225 million. *For information, call our Hot Line, 212/286-6803, x0323.*

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NEW MEXICO

A Southwestern Hideaway by John Gaw Meem

Santa Fe architect John Gaw Meem designed a house with dark oak vigas, cove ceilings and thick plaster walls in the Pecos Valley. The 4,400-square-foot residence is nestled on a secluded 50-acre property, which has a private lake and access to the Pecos River. In 1997, while adhering to Meem's original 1926 design, the house was renovated and a 1,500-square-foot guesthouse was added. The three-bedroom, U-shaped main residence features Saltillo tile and hardwood floors. French doors in the living room (below) lead to a flagstone portal, which overlooks the swimming pool. $4.5 million.

For information, call our Hot Line, 212/286-6803, x0324.



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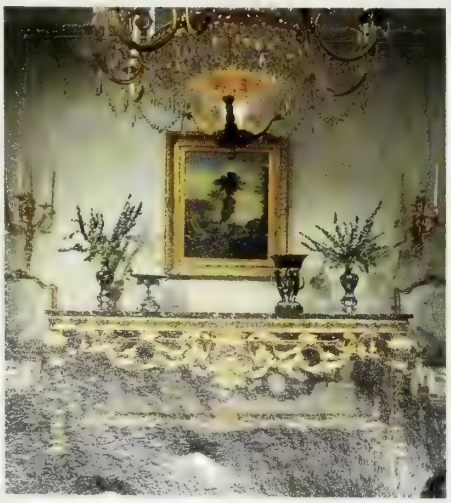
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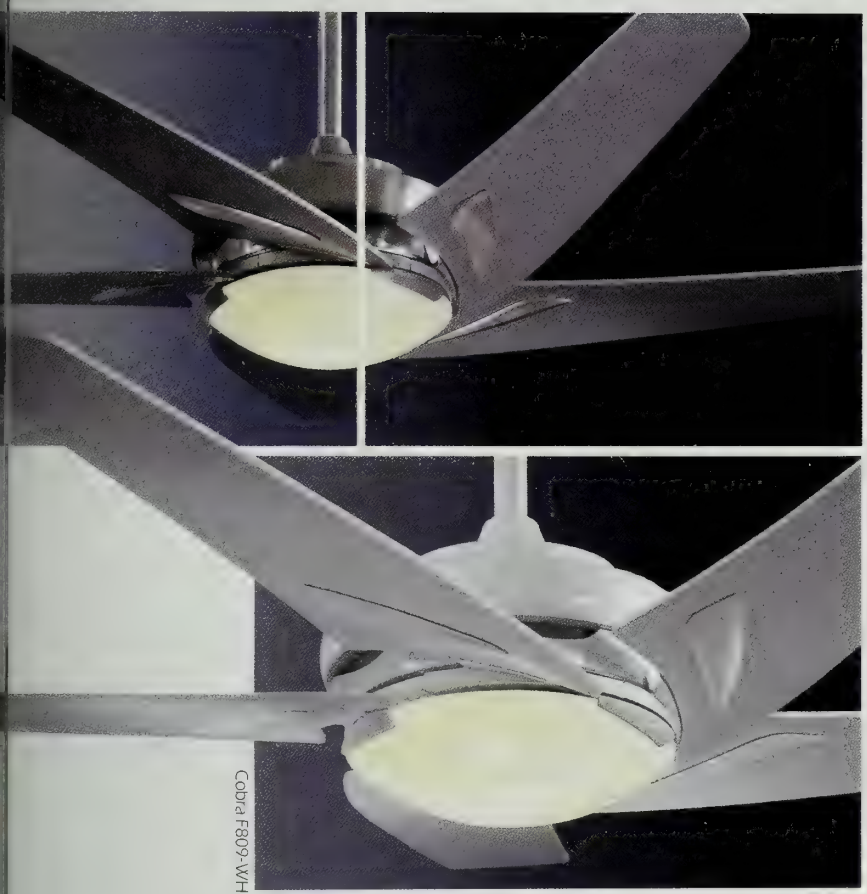
Located in the midcoast town of Thomaston, Maine, just south of Penobscot Bay, is an Italianate house that dates to 1855. Resting on close to three acres, the residence contains seven bedrooms and an open staircase that links all three floors. Pine and oak floors are found throughout the first level, which has a formal living room featuring Zuber's *Eldorado* suite of wallpaper (below). A music room, a dining room, a kitchen and a pantry, which connects to an attached three-story carriage house, complete the floor. Three rooms are on the second floor, as is a separate one-bedroom apartment. The top floor has two additional bedrooms, one of which has views of the Thomaston harbor. Perennial gardens, fields and a small fruit orchard fill the property. $345,000.

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MONTANA Mountain Views from the Bitterroot Valley



Near Montana's western border, on a 139-acre site with three creeks and a pond, is a log house with a mahogany wraparound porch, which was completed in 1999. The public rooms and a bedroom are on the first floor, and the master bedroom is upstairs. The porch was designed to expand the living space outdoors and to take full advantage of Montana's long summer days and the views of the Bitterroot Range. A barn contains an art studio and a guest apartment. $1.65 million. *For information, call our Hot Line, 212/286-6803, x0326.*

BLOCK ISLAND Beach Living off Rhode Island



Block Island, 12 miles south of the Rhode Island border, is home to miles of unspoiled beaches, freshwater ponds and the Beach House. Built in 1885, the four-story structure sits on about half an acre of land in the Old Harbor area adjoining Crescent Beach. All eight bedrooms enjoy ocean views, and a wraparound porch off the first floor steps down onto the sandy beach. The ferry dock is a short walk away. $2.15 million. *For information, call our Hot Line, 212/286-6803, x0327.*

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FLORIDA Peter Pulitzer's Citrus Grove and Retreat





Peter Pulitzer developed approximately 618 acres between Florida's Kissimmee River and Lake Okeechobee, where he has resided since 1987. Five hundred acres are planted with income-producing citrus groves, while the remaining land is lush with oaks, cabbage palms, cypresses and pines. Pulitzer commissioned architect Peter Jefferson to design the residence, which consists of four detached structures connected by lighted wood pathways (above right). Each cedar-shake-covered structure is crowned by a tin roof. The main living area features a great room with cedar walls and an exposed-cedar-beam ceiling and an open kitchen with dining areas facing the swimming pool. A two-bedroom guesthouse stands adjacent to this unit, which has a walkway leading to the sleeping quarters—a master bedroom and two additional bedrooms. A separate guesthouse, with a billiard room and a gym, makes up the final unit. $3.7 million.

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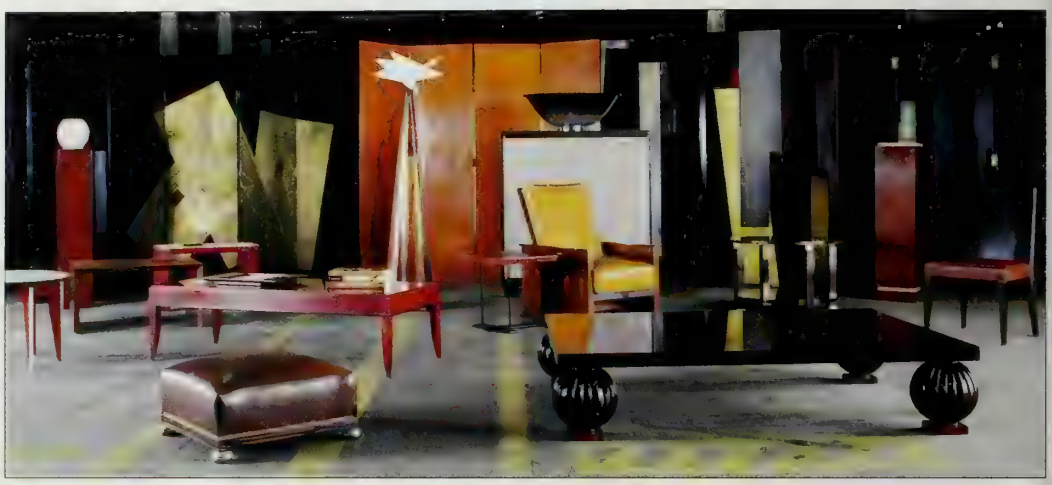
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Whether serious dealers or passionate collectors, many of those immersed in the world of French Art Déco are as familiar with the name **Nicholas Mongiardo** as they are with Jean-Michel Frank, Jacques-Emile Ruhlmann and Pierre Chareau. For over 25 years Mongiardo (below, with **Juan Pablo Molyneux**, right, and a Ruhlmann-inspired pattern),



whose studio is in Housatonic, Massachusetts, has specialized in restoring furniture by design giants of the early 20th century. He also has a line of reproduction and original pieces (above), which is, he says, a culmination of the work he has done. "It's allowed me to step into the personalities of these designers," Mongiardo explains. "And my own creations are very reminiscent of that period, so I'm trusted by my clients to do something that could go next to a Frank piece." For a project in California, Mongiardo crafted an 11-foot-high Paul Dupré-Lafon–style fire surround out of saddle leather and patinated bronze. By appointment.

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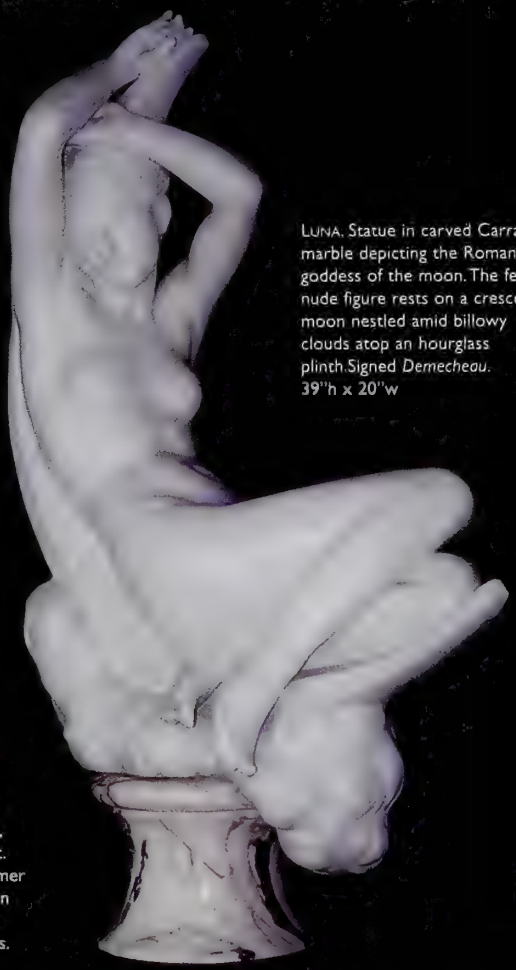
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continued on page 160


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IN THE SHOWROOMS

By Jeffrey Simpson

Summer Hill

"They're fresh, bright and cheerful," New York designer **Timothy Macdonald** says of the fabrics at Summer Hill (212/935-6376). He finds a toile called *Paradiso*—a chinoiserie pattern of people in Asian garb engaged in various pastoral amusements—"particularly interesting in its colorations," he says. Some of the color combinations, in addition to the coral-and-gold one that Macdonald (right, with showroom manager Anthony Hadaway, right, and *Balmoral*) is drawn to, are blue and purple; cream, pink and soft yellow; and lilac and mint. A checkerboard design called *Carini Check* is among other Summer Hill fabrics that the designer favors.





Scalamandré

There is a range of styles in the new line of fabrics at Scalamandré (212/980-3888). *Gallo Macchia* (left) is a design of roosters printed on cotton. *Tours* is a damask that alternates monochromatic squares and boxes within boxes. One of its striking color combinations is honey and green. This fabric's geometric design is intended to go with *Angelic*, a cotton print that simulates embroidery with red blossoms, green leaves and white polka dots on a green background.

Donghia

Pierre Frey, which is represented at Donghia in New York (212/935-3713), has several new collections. Fleuri, which includes *Beauregard*, features cotton prints, while Russe is a series of highly textured jacquards. In the Mer collection, *Aquarius* (right) is a trompe l'oeil design on cotton that has seashells, coral, seaweed and a variety of naturalistic drawings. □



AVERY BOARDMAN HEAD-BED



Room Designs by Kenneth Alpert.
Photography by Frank Ritter
Sofa bed style #136. Bed style #533



AVERY BOARDMAN / HEAD-BED

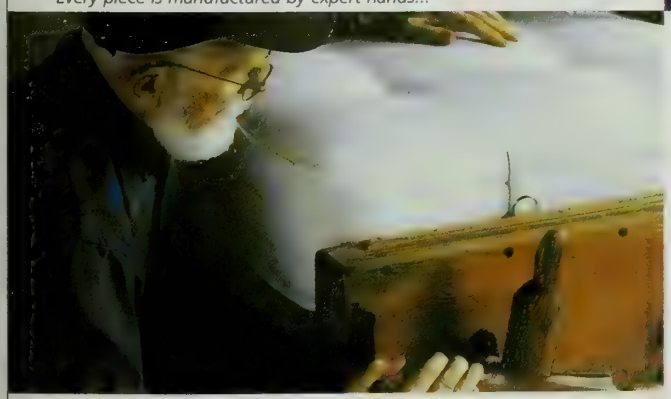
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IN THE ROLLING HILLS OF MISSOURI, A HOUSE RADICALLY REDEFINES THE IMAGE OF FARMSTEADS

Architecture by Tom Nelson, FAIA, and Dan Maginn, AIA
Text by Michael Webb/Photography by Tony Soluri

"Only one house intrudes on their 360-degree view," architect Tom Nelson says of Marc and Elizabeth Wilson's Missouri residence, which he designed with project architect Dan Maginn. "In spite of its dynamic elements, it's very much in character with the quiet countryside."





COURTESY BNIM ARCHITECTS

LEFT: In the floor plan, the house's orthogonal pavilions are set at angles to one another and twisted slightly "to give each one a separate entity and varied views," says Nelson. BELOW LEFT: Steel trusses support the living room's pitched roof. The suede chair, at right, is from B&B Italia. Venetian chair leather from Edelman.





On the map, as in myth, Kansas City is at the very heart of America, and the house that Marc and Elizabeth Wilson built to the north in the hills of Missouri could be mistaken from afar for a cluster of farm buildings. However, though corn and tobacco are still grown on the land, the pavilions, with their weathered stucco walls and blackened copper roofs, are home to two scholars of Chinese painting. He is the director of the Nelson-Atkins Museum of Art, with its renowned collection of Asian art, and she owns Asiatica, a popular gallery for decorative objects and clothing made from antique and contemporary Japanese textiles. Absorbed in their work, they spent their first 16 years of marriage in a modest apartment two blocks from the museum, "overextending our adolescence," as Elizabeth Wilson jokingly says of their frugal existence.

Inspired by a stay in Rome, she confessed a desire to acquire a downtown loft, and he expressed a preference for

The house that Marc and Elizabeth Wilson built in the cornfields could be mistaken from afar for a cluster of farm buildings.

The main entrance is below a barrel-vaulted loft and is flanked by the dining pavilion, left, and the living pavilion, right. Projecting north from the main structure are the red-painted garage and guest room. "You see the matte-black roofs as pieces of geometry coming into view from different angles," says Marc Wilson.



a house in the woods by a lake. To bridge this divide, they purchased 150 acres of rolling farmland on the bluffs just across the Missouri River and settled into a tiny cottage to plot their next move. "We walked around, getting the lay of the land, deciding where the new house should be located, and we agreed that it should be decentralized," says Elizabeth Wilson. Her husband, who briefly taught modern architecture as an assistant to the legendary Vincent Scully at Yale, thought hard about the placement. "There's an obligation to understand the landscape and respect what it wants," he observes. "Most people would have put the house on top of the hill, which is a terrible thing to do to the land. We picked a site just below the summit, 960 feet up."

The couple invited three architects to make proposals and picked Tom Nelson for his intuitive response to their needs and the potential of the site. Though his firm, BNIM Architects, concentrates on institutional and

BELOW: A steep staircase leads to the loft—the only room on the second floor. "The complexity and dynamism of the house occurs in the links," says Maginn. A pair of wood bedsprings and an antique Philippine bamboo ladder highlight the walls. On the landing is an antique American burlwood bowl.



corporate buildings, Nelson —who worked around the United States and in London before returning to his roots—had designed a much-admired house for friends of the Wilsons'. He first sketched a skinny rectangle with branching wings and then drew a more radical plan, articulating the five principal rooms and the garage as pavilions that flow one into the next, at varied angles, and are set at slightly different levels to accommodate shifts of grade.

This fragmentation has many virtues. It evokes the picturesque massing of farmsteads that have grown piecemeal over generations, breaks [illegible] giving each [illegible] character [illegible] [illegible] [illegible] [illegible] [illegible]

sides. Anchoring the cluster are a tall, slender rectangle, which envelops the chimney, and a barrel-vaulted loft above the entrance. Marc Wilson calls this vertical emphasis the knuckle.

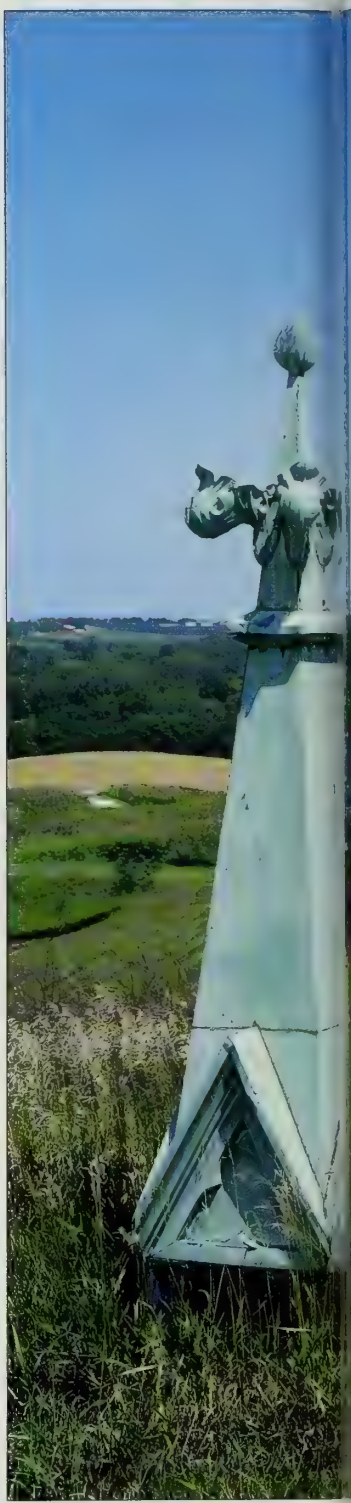
The exploded plan also maximizes the views. "You can see out in three or even four directions from every room," says project architect Dan Maginn, who has since left BNIM to cofound his own firm, el dorado inc. "Being near the top of the hill,

RIGHT: A freestanding wall separates the kitchen and dining area. The table, made from a 19th-century Japanese *kura* door, is surrounded by mid-1930s French chairs. Above the two-part *tansu* sideboard is an 8th-century Huari textile. The floors [illegible] cled pine. Double-glazed [illegible] ind door from Pella.



"I've been brainwashed by Bauhaus," says Marc Wilson. "I like pure proportions and crisp, simple shapes." BELOW: In the streamlined guest room, a segment of a windmill from Iowa is behind a bed with American quilts. At left is a lamp by Isamu Noguchi. The Japanese lantern is antique.



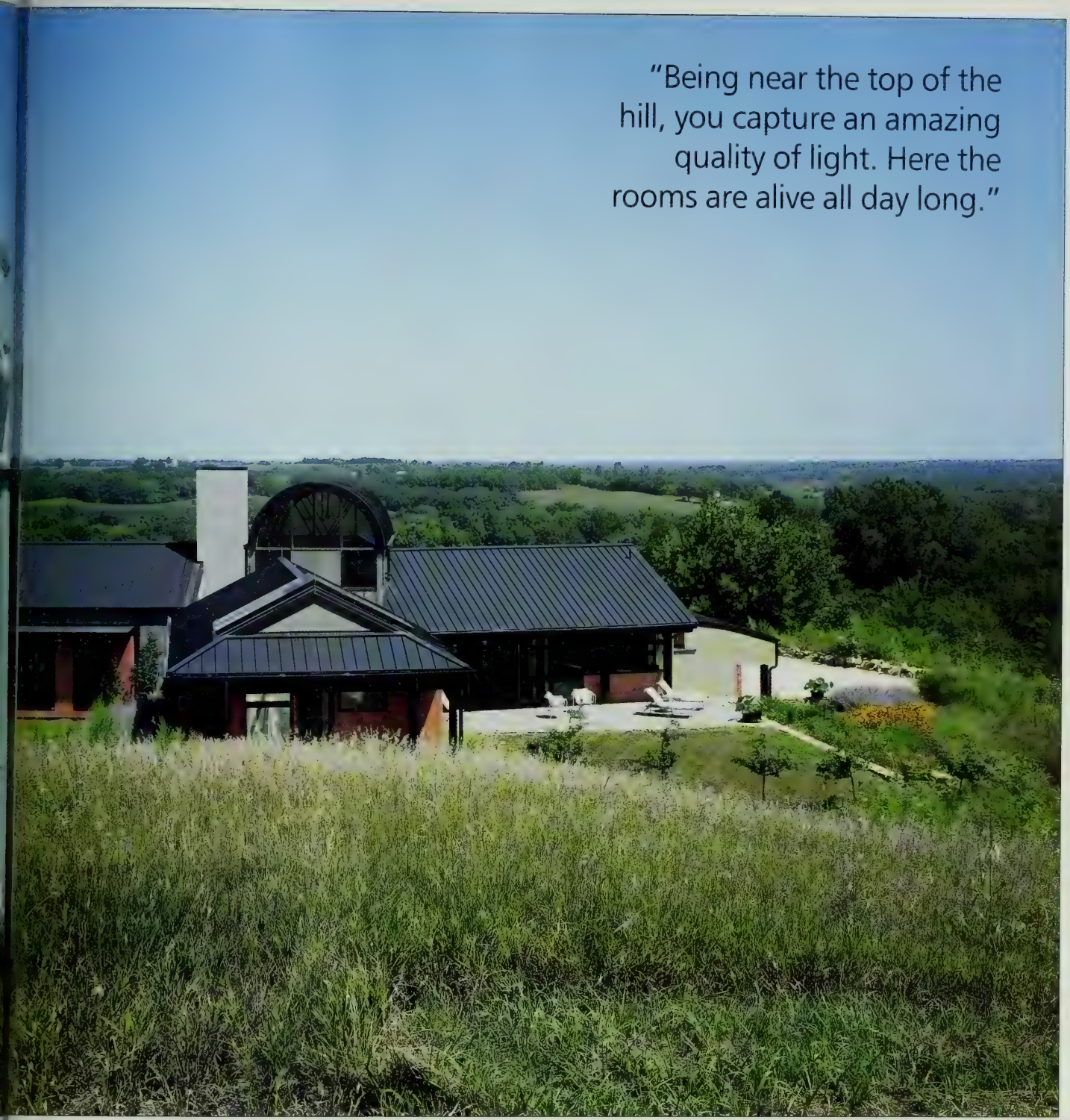


you capture an amazing quality of light. In most houses, rooms look their best at only one time of day; here they're alive all day long."

Marc Wilson brings a curator's eye to this artful yet seemingly artless composition. "While it's a very confident structure, it doesn't strain for effect or demand attention," he remarks. "Although the shapes are simple and static, the tension between the volumes, surfaces and angles gives the house a dynamic quality—something I call a resolved asymmetry." He also likens it to a traditional Japanese retreat in the way the terraces that extend from the floors of several rooms and the overhanging eaves frame the view of the distant hills and Fort Leavenworth, across the river in Kansas. Three copper church finials, which Elizabeth Wilson found in an architectural salvage store in Chicago, mark the principal elevations of the property and draw one's gaze like follies on an English country estate.

Fierce winds buffet this exposed site, and a structural engineer helped the architects strengthen the walls and design the slender steel trusses that brace the pitched and arched roofs, providing a graceful echo of a vaulted barn. Expansive windows are double glazed in special glass that filters out harmful rays, eliminating the need for draperies, although concealed blinds can be lowered to block late-afternoon sun. Recycled boards of straight-grain pine are used for the floors and the steps that link the rooms. The one staircase, leading from the dining room up to the loft, is set at a sharp angle to express the collision between the two orthogonal volumes.

Nelson and Maginn treated the project as a collaboration with the clients, who were involved at every stage but gave their architects plenty of creative freedom. Elizabeth Wilson spurred their invention with a portfolio of favorite buildings, from Shaker to Barragán, and it was she who picked the earthy red and green for the integrally colored exterior stucco, hues that have soft-



ened and blurred through several harsh winters and hot summers. The pale yellows, greens and grays were chosen with as much care as those in the museum galleries. "I'm not a pastel person," declares Marc Wilson. "We chose light but rich tones with a visual resonance that take the light well and change as the sun moves across them."

The Wilsons had already acquired their restrained Chinese and Japanese furniture, rich in patina but modern in spirit, and they have set it off with an eclectic collection of Asian and European pieces. After years of living with their treasures in cramped quarters, the owners can now give each object room to breathe. The house is warm and unpretentious inside and out, and the objects it contains, selected and placed with meticulous care, achieve an interplay of form and color similar to that of the angled façades. Sophisticated yet down-to-earth, this is a place where Marc and Elizabeth Wilson can enjoy an intimate relationship with art and nature. □

A nine-and-a-half-foot-tall copper finial from a church gable sits on a hill overlooking the residence, to the north. "We wanted natural, low-maintenance landscaping as a transition from the house to the fields," says Elizabeth Wilson. "The plantings are a survival of the fittest. If they don't last, out."



Far from the Madding Crowd

LITERARY AGENT LYNN NESBIT SLOWS DOWN THE PACE OUTSIDE NEW YORK

Architecture by Calvin Kiiffner/Interior Design by Annabel Bartlett
Text by Steven M. L. Aronson/Photography by Scott Frances

When Lynn Nesbit (left) needs a breather from her hectic professional life in Manhattan, she retreats to her contemporary farmhouse in northwestern Connecticut.

ABOVE: Architect Calvin Kiiffner included an octagonal observation tower in the configuration of the clapboard-and-stone house, which stands near a field of wildflowers.



It was at a dinner party in the mid-1970s, when Jacqueline Kennedy Onassis had just enthusiastically entered the competitive world of book publishing and someone mentioned to her the name of literary agent Lynn Nesbit, that the former first lady said, "Oh, I hear she's a legend."

Onassis had heard right: Nesbit's singular deal-making skills, along with her discriminating taste, had made her a genuine cultural arbiter. Her very literary list already included Ann Beattie, Anne Rice, Nora Ephron, Robert A. Caro, John Gregory Dunne, John le Carré and Toni Morrison, not to mention Tom Wolfe and Michael Crichton (she's represented both on every book they've ever written), and over time would be enriched by Gore Vidal, Henry Louis Gates, Jr., Robert Hughes, Joan Didion and President Jimmy Carter. When she announced in 1989 that she was leaving International Creative Management, whose literary department she had headed for more than two decades, to join forces with the high-energy agent and lawyer Morton Janklow, publishers trembled at the thought of those two powers exponentially combined; they're still trembling today. "I love being an agent—being there in first position with a writer," she says. "I enjoy the very fast pace."

A few years ago Nesbit went in search of a country house and soon found herself drawn to the rhythmically curving foothills of northwestern Connecticut—the hiking trails were good and the vistas grand. Working farms, village greens and pure white churches complete with spires all spoke reassuringly of an earlier reality—as did, she adds with a laugh, the "millions of antiques stores" in the area. But Nesbit's aim was to harness the past to the present—to build, not buy. "The old farmhouses were too close to the

ABOVE: Two black-and-white digital prints by Robert Rauschenberg—*Quiet House, Black Mountain*, 1940, left, and *Ceiling & Light Bulb*, 1950—were placed in the entrance hall by Annabel Bartlett, who designed the interiors. In the den beyond lies a 19th-century Persian carpet that Nesbit bought in Damascus.





A series of double-hung windows and four sets of French doors allow light to flood into the high-ceilinged living room. Hanging above the fireplace is *Western Skies*, 1993, by Agnes Gorník. The 19th-century child's rocking chair, foreground, once belonged to Nesbit's grandfather. Wood horses on mantel from Sotheby's. Osborne & Little sofa fabric.



ABOVE: The Han Dynasty ceramic female attendant, left, in the living room was found by Nesbit, who loved its simplicity. "She thought the entire house should be simple," says Bartlett. Sotheby's carpet. Brunschwig & Fils white sofa fabric. Drapery fabric, Nobilis. Boussac club chair fabric.

OPPOSITE: "Lynn wanted an extendable dining room," Bartlett points out. Painted faux-stone walls define its conservatory end. "We picked up the massive wrought iron chandelier while we were antiquing," she adds. "Its size was just right for the space." William Doyle Galleries chairs.





"This house is Lynn's refuge from the city and work," says Bartlett. "She asked for soft colors that blended in with their surroundings." ABOVE: A tapestry-covered settee faces the master bed, which has hangings made from saris Nesbit purchased in India. Brunschwig & Fils window treatment fabric. Stark carpet.

road, and besides they all had low ceilings and small windows and were inevitably dark," she explains. "What I wanted was light and brightness, high ceilings and 360-degree views. I needed the serenity of being able to look to the horizon."

After inspecting no fewer than 25 properties, she found a 50-acre field with an unobstructed skyline that she felt certain would give her, in Naipaul's happy phrase, "joy of place like no other place in the world." A client and friend whose aesthetic she trusted, Gabriella De Ferrari, recommended a New York–based architect of multifaceted abilities—Calvin Kiiffner, whose work ranged all the way from rambling country house additions to luxury apartments on Park Avenue to homeless women's shelters in the Bronx. "Gabriella said, 'Cal will listen to you—not that he won't have his own very good ideas—and build you a house you can live in,'" Nesbit recalls, adding, "When he saw my land, he told me he envisioned a house that had an added-on-over-time feeling, as if it had grown organically. That struck the right chord with me, because the last thing I wanted was some uniform box."

Kiiffner would be taking a page, in fact, from one of the most thumbed-through books in his professional library—Thomas Hubka's *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England*. "That's the kind of place I saw myself building here—something sincere that fit into the landscape and didn't say, 'Look at *me*!'" Together he and his agreeable client decided on a site just over the brow of one of the hills on her property so that from the road one would have only a suggestion of house.





ABOVE: The first-floor guest wing, one of three wings in the residence, is reached by a long corridor punctuated with window seats and shelves filled with part of Nesbit's extensive collection of first editions and contemporary books. LEFT: A Louis XVI–style chair and an iron bedstead are paired in a guest room.

When the name of Lynn Nesbit was mentioned to Jacqueline Kennedy Onassis, she said, "Oh, I hear she's a legend."



"She likes to entertain family and friends out here in the country," says Bartlett. OPPOSITE: A paved patio off the kitchen is used for enjoying casual meals. Low stone walls delineate the outdoor dining room and frame beds of perennials, wildflowers and herbs. Windows throughout and patio doors from Marvin Windows.



Nesbit's needs were many and particular. She wanted the house to have several areas where guests could all be "off on their own someplace and then just join up for meals" and she herself might never know exactly "where I'm going to find someone curled up." And since she was bent on creating a place that her extended family (consisting of parents, two married daughters and grandchildren) could spend extended periods of time in, she specified a separate loft apartment. Another essential was a capacious kitchen/sitting room, in which a group of people—whether family, friends or caterers—could gather and cook together. And of course it went without saying that every room would have to have a view to that serenity-inducing horizon of her heart's desire.

She wanted a living room roughly the height of the one she had in Manhattan—20 feet—"because that's what I'd become used to," she says. That altitude allowed for a balcony, which in turn precipitated a spiral staircase (the design for Nesbit's was suggested by her client Robin Cook, of *Shock* and *Coma* fame, who "has eight houses and offered to take a look at the plans"). The room ends adventurously in an octagonal observation tower whose lower level is a stone-floored screen porch and whose upper is a warm-wood-floored meditation-cum-sunroom.

If Nesbit's 10-room house has the largess of seeming twice as big, Kiiffner is happy to explain how it was done: "I strung out the central chunk of entrance hall/living room/dining room with a bedroom wing on the right and a kitchen/loft apartment wing on the left—I promised Lynn that the long march from her bedroom to the kitchen would keep her fit forever." This cluster of structures manages to look harmonious thanks to the coordinated use of traditional materials: shingle for the multiple roofs, brick for the batch of chimneys and local sandstone for the bedrock base. The building's natural cedar was stained the color of trees in winter—a rusticated brown that reads as if it had moss or lichen in it—so that the house would look like a farmhouse that the farmer for a wonder had neglected to paint white. "Our best compliment," Kiiffner

continued on page 257

"It was important to me that the house be unobtrusive, that it look like it belonged on the land," Nesbit explains. She worked with Michael D. Trapp to design the plantings, walls and paths they laid out on seven of the property's 50 acres. ABOVE: Espaliered apple trees and lavender were chosen for the pool area.

Architecture by Samuel H. Williamson, ASLA
Text by Philip Nobel/Photography by Brian Vanden Brink



ABOVE: On Maine's North Haven Island, Oregon-based landscape architect Samuel H. Williamson crafted a 540-square-foot summer dining pavilion overlooking Penobscot Bay for John and Caroline Macomber. "In it, the residents feel enclosed yet open to nature," says Williamson.

If you know where to look, you can pick it out from the deck of the *Captain Neal Burgess* as the ferry draws near the dock on North Haven Island, Maine. Just past the Sugar Loaves, a menacing spine of rock hard by the entrance to the protected waters of the Fox Islands Thorofare, a vignette blinks open for a few seconds between two stands of wind-wracked spruce. You see a meadow rolling up from the high-tide line, a small pond edged in turf and, behind it, on top of one of the island's typically abrupt bluffs, the main house of John and Caroline Macomber's compound. Just below it, nearby but hidden at the base of the hill, is their new but already weather-beaten summer dining pavilion, civilizing this one small corner of the ragged Maine coast.

The Macombers' property is one of those classic "can't get there from here" destinations: halfway out narrow Crabtree Point, miles from the center of North Haven village, an hour by boat from the small Route One town of Rockland across fogbound and frequently angry Penobscot Bay. It's yet another hour to the interstate, and when you get to it, you're still pretty far Down East.

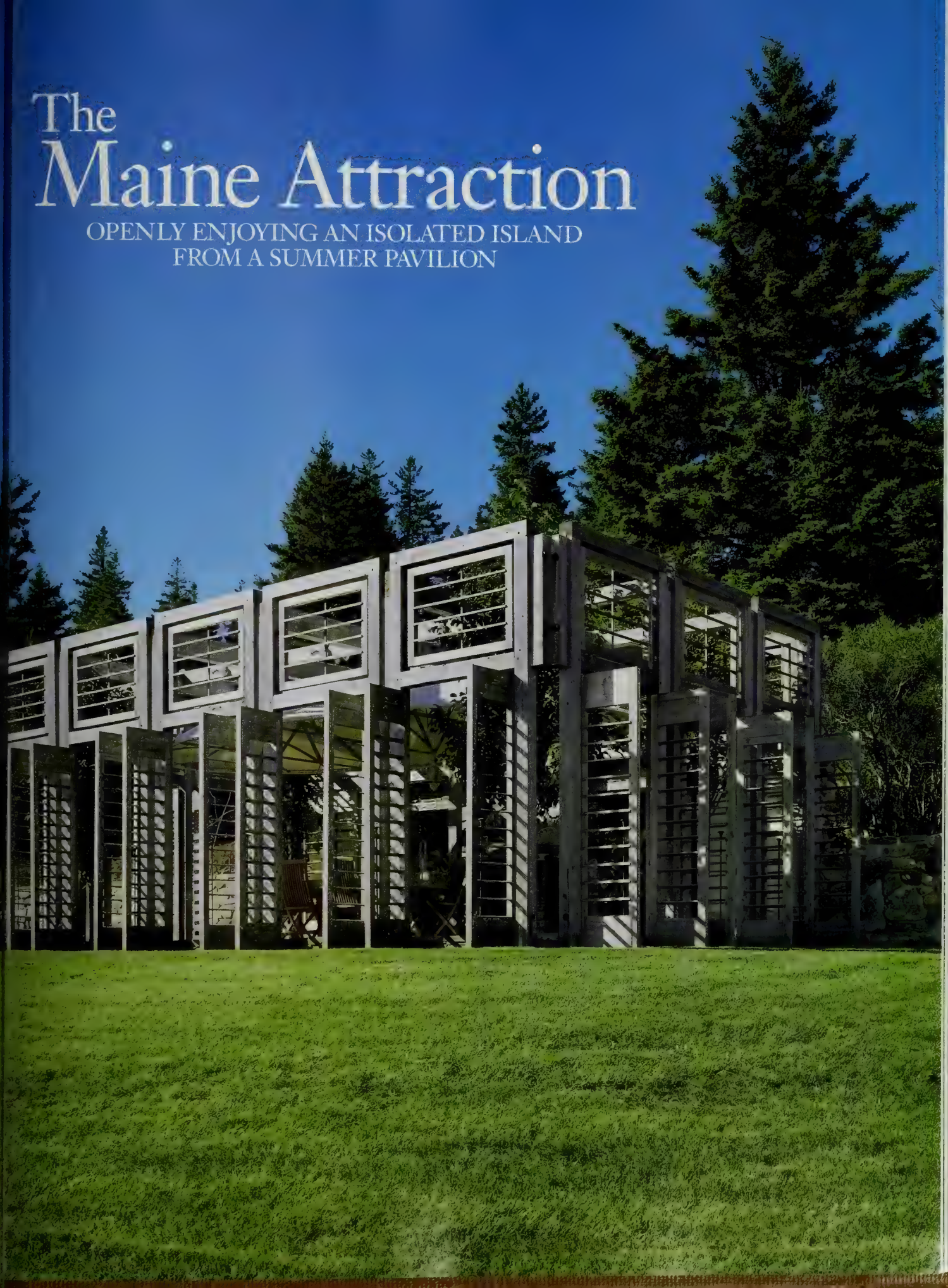
For this reason—its perfect isolation—buildings on North Haven tend to be simple and tough, respecting cruel winters even as they seek to maximize too-short summers. The Macombers' pavilion is no exception. As imagined by Samuel H. Williamson, a Portland, Oregon, landscape architect, the structure presents that paradoxical combination of aloof, almost classical detachment and tenacious earth-hugging specificity that is found in some of the best New England buildings.

Williamson created the pavilion with John Hoke, a Portland designer, and they each brought a preoccupation to the drafting table; Williamson had been thinking about temporary canvas structures and Hoke about building a box that would open up to let people in. The result is a hybrid: an 18-by-30-foot rectangular "box" of unfinished white cedar—entered through any of 11 pairs of louvered doors—supporting a canvas roof on an oval steel frame. The rear wall, against the hill, is formed by a rough stone hearth that extends out into the landscape as a retaining wall on either side of the pavilion. Two cabinets conceal the

RIGHT: Made from native materials such as white cedar, granite and beach gravel, the structure is "set into the slope of the hill to engage the landscape and minimize the visual impact," notes Williamson. Designer John Hoke, of Portland, Oregon, helped conceptualize the project.

The Maine Attraction

OPENLY ENJOYING AN ISOLATED ISLAND FROM A SUMMER PAVILION





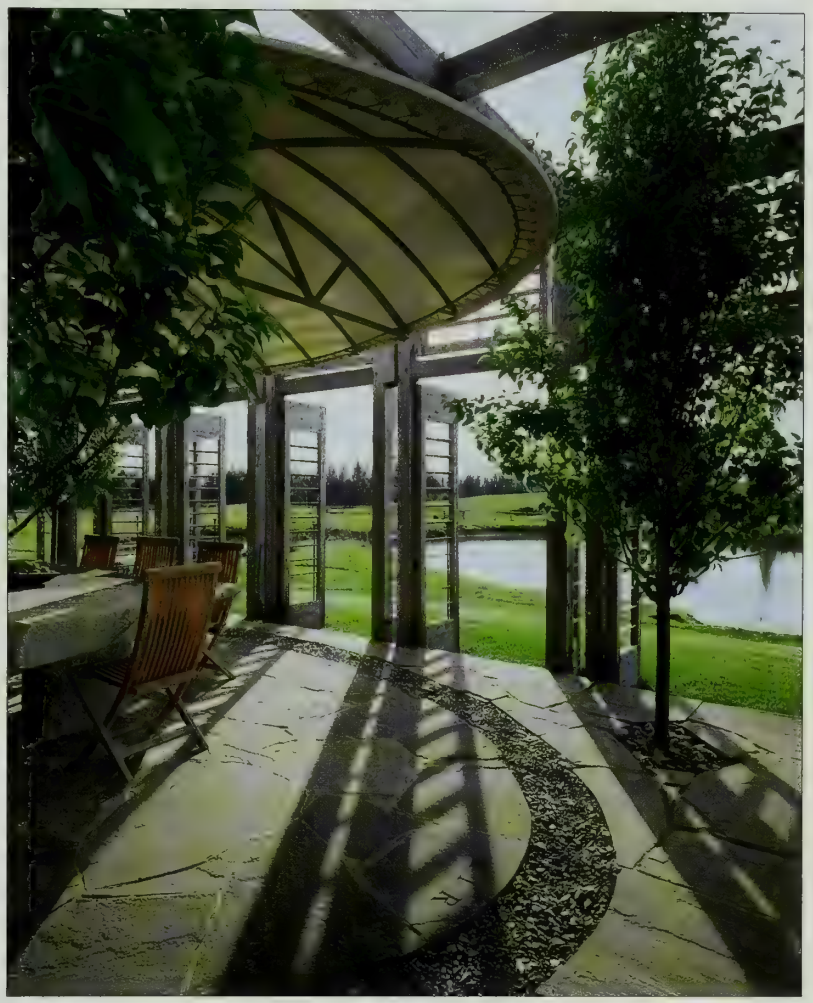
The table weighs three tons and had to be installed before the rest of the pavilion could be built.

bare necessities for rustic dining (no secret Sub-Zeros here!), three pendant fixtures hang down from the roof, and four hardy Chanticleer pear trees grow in the corners, where the inset canvas oval curves away from its wooden container.

"The building was done in about 15 minutes after we put those two ideas together," Williamson says, modestly underselling the elegant and site-appropriate details that distinguish this small project. These include the use of steel gudgeons and pintle hinges to hang the doors—a nod to the nautical and a simple solution to breaking the building down in winter—and tall cane bolts to secure them. To lock closed, the bolts fit holes in the stone sill of the pavilion; when open, the bolts find a series of drilled-granite blocks set into the lawn away from the building perimeter. To ease construction, the pavilion was designed in modular panels that were fabricated off-island and shipped over on the ferry. The large bolts visible on the structure are an honest testament to this method of construction (which has already proven itself in a hurricane that carried away the Macombers' dock).

The floor of the pavilion is considered with the same balance of the practical and the poetic. The outer edge of the canvas roof is shadowed be-

continued on page 258



ABOVE: On each of the four sides of the pavilion, the words *air*, *fire*, *water* and *earth* are etched into the pavers. "*Air* is on the windy west side, *fire* is near the fireplace, *water* is on the pond side, and *earth* is on the land side," says Williamson. BELOW: Near the pavilion is a Williamson-designed picnic circle set off by a low, curving stone wall.



LEFT: Central to the pavilion is an imposing granite dining table, which rests underneath a metal-and-canvas canopy that "refers to boat hulls lifted into the rafters for winter," according to Williamson. "Rain rolls off the canopy into the oval gravel band in the floor," he adds.



A New Frontier Story

FACT MEETS FICTION IN LOUIS L'AMOUR'S COLORADO

Architecture by Frank Balogh, AIA/Interior Design by Kathy L'Amour and Susan Brown
Text by Jean Strouse/Photography by Robert Reck



There's an inside joke in Louis L'Amour's best-selling novel *Passin' Through* (actually, all of L'Amour's frontier novels were best-sellers—he died 14 years ago, but more than 260 million copies of his 120 books are still in print). The rugged hero of the story, nicknamed "Passin' Through" for his wandering ways, stops at a ranch occupied by two attractive women in the southwestern corner of Colorado, at the foot of the La Plata Mountains, in the 1880s. While taking a ride to survey his surroundings, he reflects: "Setting my horse amongst the brush, I could look back across at a high peak and the fine sweep of land that comprised the ranch. Toward the top of the peak, crested with ponderosa, there was a thick stand of aspen and a lovely draw that ran up from the creek to a saddle just west of the highest point. It was surely beautiful country, and I don't mind thinking how much I envied Mrs. Hollyrood, owning that place." L'Amour himself owned the place.

He and his wife, Kathy, a former actress, bought 1,000 acres of land in 1983 with an old log cabin that had once been a stagecoach station. It was the perfect setting for his

OPPOSITE: Kathy L'Amour, the widow of author Louis L'Amour, restored a 1930s Craftsman-style farmhouse on her southwestern Colorado Cherry Canyon Ranch with architect Frank Balogh and interior designer Susan Brown. ABOVE: A traditional wood railing surrounds the porch. WeatherMaster rocker; Ralph Lauren Home floral pillows.

"We matched the original style of the house," says L'Amour (right). "We kept the floors and added new windows and Craftsman hardware."



JIM MCHUGH

BELOW: A 1930s photograph of Louis L'Amour—taken about the time his first book, *Smoke from This Altar,* was published—is in the entrance hall, where a Zapotec rug rests on a green-slate floor. A 19th-century Chinese vase is on a bamboo side table. Settee fabric from Robert Allen.





fiction, rich in western history—with Ute, Navajo and Jacarilla Apache nearby—and with deer, elk, bears, mountain lions and yellow-bellied marmots roaming the property. Working with architects Edward Carson Beall and Frank Balogh, Kathy L'Amour lovingly restored and added to the 1881 log house (see *Architectural Digest*, June 1994). The couple lived in Los Angeles but spent as much time as they could at the ranch. One of their favorite hikes took them up a promontory at the western edge of a neighbor's ridge called Maggie Rock that also figures in *Passin' Through*. "From the base," says Kathy L'Amour, "Maggie Rock looks like a fortress, forbidding and rough, but on top it's lush, green, gorgeous. Louis loved it up there. You can see for hundreds of miles, clear to all the Four Corner states." Seven years after Louis L'Amour's death at the age of 80 in 1988, his widow bought the neighboring property, Cherry Canyon Ranch, which included Maggie Rock.

At an elevation of 8,000



feet, the land had orchards, pastures, spectacular views of the mountains, fine rail fences and a small barn-red Craftsman-style farmhouse that was built in the 1930s (the original turn-of-the-century house had been destroyed by a fire). Working again with Frank Balogh and her close friend Susan Brown, an actress and interior designer, Kathy L'Amour chose to preserve the 1930s look. "This is a farmhouse, not a mansion," she says, "so we tried to do everything in keeping with its natural style." They replaced all of the outside walls with new cedar clapboard, installed Craftsman-style windows with small square panes set over long panels, and wrapped decks around the south and east sides of the house. French doors under a trellised awning now open

A Star Liara York sculpture is to the left of Peter J. Campbell's *First of May* in the living room. A tile wall is the backdrop for an 1887 potbellied stove with chrome accents. Rug from Elizabeth Eakins; floral lampshades and wicker chair and ottoman cushions from Ralph Lauren Home.

Below: Bookshelves in the window seat area are a repository for a collection of silver and pewter pitchers and trays. The space features original wood floors made from Douglas fir. A 19th-century drop-leaf cherry table is at right. The faux-bamboo walnut hat rack is French.



onto the south-facing deck, from which wide steps descend to a lawn and native rock-bordered gardens of potentillas, evergreens, aspens and Russian sage. The running rail fence had turned the color of driftwood—"It ate up white paint like the desert drinking water," says L'Amour with a laugh, "and there are miles of fence around that little house. It took forever to do!"

The new, relocated front door (the old one led into a family room) faces east under a broad porch roof. Inside, the spare, handsome entrance hall has a mahogany settee, with wine-and-green geometric-print fabric, from an antiques store in Farmington, New Mexico, and flooring of green-slate pavers found in a Los Angeles marble yard. A slab of green slate from the same yard serves as the hearth beneath the living room's 1887 potbellied stove, which Kathy L'Amour found in Durango. She kept the house's original wood floors—the planks upstairs are different widths—but extended the living room and master bedroom by several feet each, happily finding old boards that matched.

There are two bedrooms upstairs—what had been a third is now a bath, with a leaded-glass window above a claw-footed tub. An antique sewing table that had belonged to Kathy L'Amour's grandmother stands next to the tub. Other family pieces ornament the house—including a large wing chair in the master bedroom and

Opposite: In the dining room, a Craftsman-style chandelier lights a painted drop-leaf table that was purchased on a Navajo reservation. A print of a 19th-century watercolor by Mary Vaux Wolcott hangs on the wall. Plaid cushions accent spindle-back chairs.



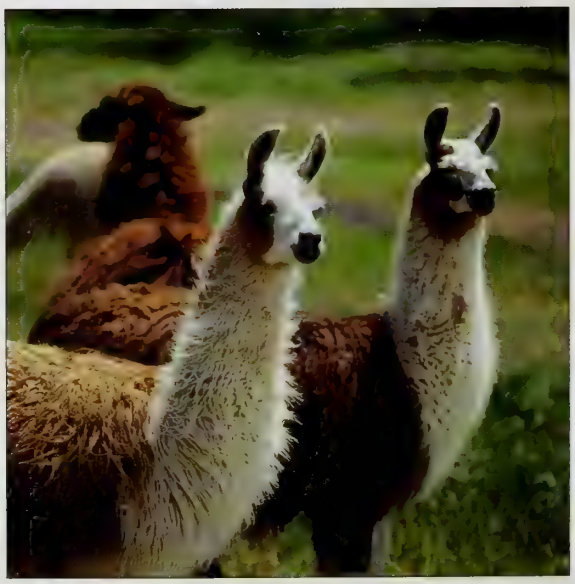
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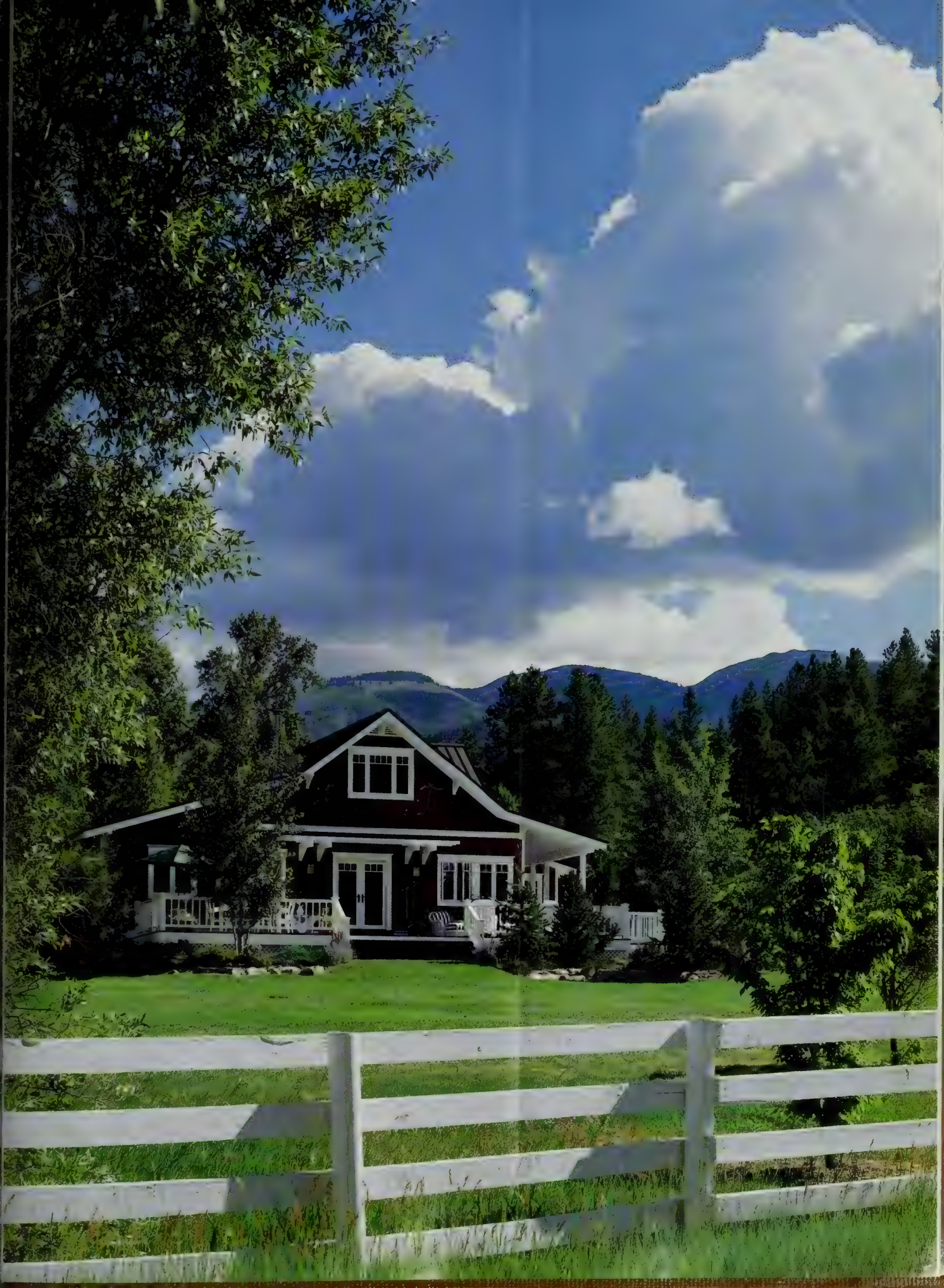
a hexagonal white wicker bedside table in one of the guest rooms.

In the summer of 1997 Kathy L'Amour bought a third ranch that adjoins the other two, and she now owns 1,800 acres of Colorado. In *Passin' Through* her husband wrote: "Looking across the country toward the La Platas, I could see where a creek came down, cutting diagonally across the mountainside. That would be Starvation Creek, named by some men who came into the country with John Moss, who founded Parrott City." Starvation Creek runs along the deck off the master bedroom at Cherry Canyon Ranch. □

ABOVE: "The porch off the master bedroom is a great place to sit and view Starvation Creek," L'Amour says. *Three Men Bearing Gifts* by Jim Rey is above a wicker-and-oak desk and a painted biscuit-tin lamp with a rawhide shade. The iron bed is dressed with vintage fabrics.



RIGHT: Sundance, left, Timberline, right, and Copper, rear, are llamas that roam Cherry Canyon Ranch. OPPOSITE: A rail fence lines the late-1870s stagecoach road that leads to the ranch. The La Plata Mountains rise behind the house beneath typical Colorado thunderheads.





Greenwich, Final Answer

AFTER A FALSE START, JOY AND REGIS PHILBIN FIND JUST THE RIGHT COUNTRY ESTATE



Interior Design by Katherine Stephens
Text by Christopher Petkanas
Photography by Durston Saylor

Lucky for Regis Philbin that real life is more forgiving than television. For unlike guests on his show *Who Wants to Be a Millionaire*, he's been able to go back on a decision with no serious loss of face.

Avuncular and proudly unreluctant where his celebrity is concerned, Philbin moved to Manhattan from Hollywood in 1983 to launch *The Morning Show* on ABC. His famously dimpled wife, Joy Philbin, was left behind that first summer to bubble-wrap the old pictures of her husband as Joey Bishop's sidekick, sell the plants (her green thumb is legendary) and ease the transition for their children. Of all the things she catalogued and crated to cross the country, Regis Philbin's fabled collection of Jerry Vale and Dean Martin records was perhaps the most important. Counting the days until his records and family arrived, he was struck with how melancholy and depopulated the city became in summer.

"I caught on right away," he remembers. "We needed a country place."

"They wanted a gracious house with minimum maintenance that they could enjoy as a second home at whim," Katherine Stephens says of the Greenwich, Connecticut, retreat whose interiors she designed for Joy and Regis Philbin (above). RIGHT: Quoins and dormers define the Norman-style brick residence.



OPPOSITE: " 'Who lives here?' is the big question—first impressions are everything. When you open the door, a house should say hello," notes Stephens, who replaced the entrance hall floor tile with *parquet de Versailles*. The round Biedermeier-style table, from Baker, "reinforces the rhythms of the circular room."





"But really, this place is all Joy's doing," Regis Philbin insists. "I'm a simple man. I had no requirements."

But the house the couple bought in Bedford, New York, was freighted with problems. The Philbins are tennis junkies, and wetland restrictions, plus a neighbor who vowed to charge them with supposed property-line violations, quashed their plans to build a court. Another sticking point: Their daughters, Jennifer and Joanna, were bored out of their young minds. "Deadford," they called it.

Cutting their losses, the Philbins crossed the state line into Connecticut. Built in 1979, the low-slung house they purchased from sportscaster Warner Wolf in Greenwich—prime John Cheever country—is dignified with faint Norman manor–isms, including quoins, dormers and a ruddy brick façade. It's as unshowy as the neighboring piles are eye-popping. To the Philbins' great relief, the property came furnished with a tennis court, the town with a plugged-in scene that delighted their children. Regis Philbin swears that Green-

"Everyone in New York trots around in black; Joy is more California palette—warm, delicious colors dependent on sunlight," says Stephens. "The living room reflects her personality." She adds, "Its pine mantel was wrong. "We put in a ceramic one to 'French' it up." Sanderson fabrics.





OPPOSITE: "Armchairs, such as their Louis XV–style set, are critical to comfort in a dining room. It's the only way to keep men at the table through dessert, wine and good conversation." The chandelier and mirror were found on one of "Joy's and my frequent country antiquing forays."

ABOVE: The inviting family room, adjacent to the kitchen, "has been decorated twice since they've lived here, but Regis's choice of the red fabric walls remained. Joy and I were quite tentative about presenting this strong color, but Regis didn't hesitate. He loves red."

wich is his final answer to the question of where he can be found on weekends and for the two weeks every August when *Live with Regis and Kelly*, his morning "talker," goes on vacation.

Designer Katherine Stephens and the Philbins proved such a sympathetic fit in Bedford, no one else was entertained when the Connecticut job came up. Pretty as a petit four and southern as Spanish moss, Stephens met Regis Philbin in 1985 when she appeared on *The Morning Show* for a spot on window shades. Off camera, he mentioned that his wife might need some help with their place in Manhattan. Stephens and Joy Philbin didn't become the kind of friends designers and clients routinely become as a result of working closely together—they became *great* friends. The real measure of their relationship is taken not when they're bent over a swatch book or studying paint chips but when they're shuffling around the kitchen making coffee in Greenwich ("Don't forget an extra spoon for the pot!").

As Stephens has witnessed from simple outings with her pal to the Clinique counter, say, at Bloomingdale's, Joy Philbin has her own considerable fan base. "Strangers come right up to her as if she were family," says Stephens. Connoisseurs of *Live*

Philbin was struck with how depopulated Manhattan became in summer. "I caught on right away," he recalls. "We needed a country place."



who go back to the earliest Kathie Lee days say the program is never so warm, fuzzy and spontaneous as when Joy Philbin sits in as guest cohost.

"The hardest part about doing the show is not knowing what Regis is going to say, especially during the opening host chat, which is totally unscripted," she explains. "It's flying without a net." Not that she depends on her husband for work, thank you very much. As the host of HGTV's *At Home With*, Joy Philbin unflinchingly and at quite amazing length examines the curtain

ABOVE: A wall of photographs of celebrities and friends chronicles moments from Regis Philbin's long and successful career. He first gained national exposure in 1967 as the sidekick on *The Joey Bishop Show*. In 1983 he relocated to Manhattan to cohost *The Morning Show*.



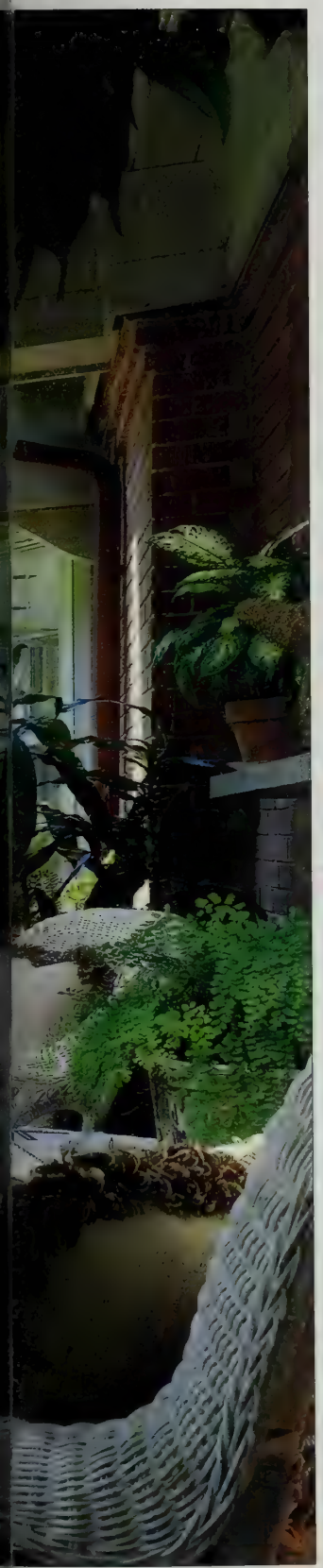
RIGHT: "The master bedroom is new. Joy and Regis had felt cramped, so an addition to the house was built," says Stephens. "We just kept layering it for more lushness." The cabinet at the foot of the bed conceals the television. Sanderson headboard stripe. Blinds from Hunter Douglas.



"The huge porch really is their summer living room," Stephens points out. "The potted and hanging plants attest to Joy's amazing green thumb." The designer likes to use "inexpensive rag rugs because they fade beautifully over time." Furniture from Lloyd Flanders.



"Rather than the acquisition of objects, the texture of the Philbins' lives is about the melding of work and play and relishing both," says Stephens. BELOW: A tree-shaded gazebo faces the pool. "This getaway is as close to the California way of life as you can get in the Northeast."





rods and backsplashes of people like Dionne Warwick ("very Southwest"), Larry King ("wonderful Mediterranean feel") and Ivana Trump ("sumptuous Old World"). She likens the show to *Lifestyles of the Rich and Famous*—"only chicer."

Joy Philbin has proved an excellent design student, learning that while gimp and cord are both passementerie, they are not the same thing. She also knows what she likes, her traditional vision of domesticity embracing all the requisite features of the American Good Life. With its beefy buffalo checks, deep overscale upholstered pieces and rush-seated Provençal-style chairs, the family room must be the envy of the Philbins' constituency from Topeka to Tallahassee. The genteel sound of tall spoons in tall iced-tea glasses tinkles off the porch, a "summer living room" with classic wicker furniture, hanging flower baskets and inexpensive washable rag rugs Stephens says become lovelier as they age and fade. And who of the 36 million people who tuned in to *Millionaire* at its peak wouldn't kill for the 36-inch pop-up television in a lavishly draped, heavily fringed, altarlike cabinet in the master bedroom?

Asked about his own role in getting the Greenwich house in order, Regis Philbin says that Katherine Stephens and his wife took special pains to involve him in all their decisions. "They ran things by me—even if I would have preferred that they hadn't so I could complain later. But really, this place is all Joy's doing," he insists. "I'm a simple man. I had no demands, no requirements."

Is that your final answer?

Pause.

"The pop-up television is me." □



Unbridled Passion

AN ART LOVER AND EQUESTRIENNE ENVISIONS A SPIRITED ADOBE

Architecture by Gary Koerner/Interior Design by Martyn Lawrence-Bullard
Text by David Keeps/Photography by Tim Street-Porter

Even in a place as legendarily laid-back as The City Different, familiarity breeds contempt. "In 1979 I built an adobe house with every Santa Fe cliché you can imagine," recalls Allene LaPides, a fixture on the Canyon Road art scene (her old gallery, on Santa Fe's Johnson Street, is now the Georgia O'Keeffe Museum), whose roster is a who's who of contemporary art and photography from Marcia Myers to Peter Beard. "I walked in when it was finished, and I cried, 'Oh my God, what have you done?'"

Visitors to her new adobe abode, a two-winged, 7,200-square-foot structure with square lines that are closer to Bauhaus than Pueblo, are more likely to express the same sentiment with surprise—and admiration—at the remarkable fusion of New Mexican ranch vernacular and European country grandeur.

"I wanted to create the feeling of a Portuguese quinta," explains London-bred interior designer Martyn Lawrence-Bullard. "It was very important that the home fit into



Los Angeles–based interior designer Martyn Lawrence-Bullard created an adobe in Santa Fe for art gallery owner Allene LaPides and her husband, Jerry. OPPOSITE: Flanking the entrance are an Indian gourd and a 19th-century French oil jar. RIGHT: The library's Oriental rugs are from Mansour. George Smith club chairs. Brunschwig & Fils sofa fabric.





ABOVE: Joe Andoe's 1999 oil *Horse* hangs above an 18th-century-style Italian chest in the dining room, whose walls contain crushed mica "to give it a sparkle," says Lawrence-Bullard. Ralph Lauren Home leather on chair; Houlès jute trim. Exquisite Surfaces limestone floor.

"Martyn and I shopped together," says Allene LaPides. "He—without having an ego about it—helped refine my taste and allowed me to take that extra step." RIGHT: The breakfast area. "The house was sited to [illegible] without upsetting the [illegible]," says LaPides.

the context of Santa Fe but not look like Ralph Lauren run amok in a tepee. Being European, I wanted to infuse that aesthetic into the house."

The angularly U-shaped house, with front and rear portals, comprises five sides of an octagon around a courtyard for viewing New Mexico's blood-orange sunsets and sits on a 54-acre parcel once known as the Double Arrow Stables. "Most people in Santa Fe who learned to ride did it here," notes LaPides, an English-saddle equestrienne who often explores the property's trails on horseback. While her nautically inclined husband, Jerry, is drawn to the allure of the open sea (the couple built their first nest, a 1960s waterfront modern home, in Annapolis, Maryland), Allene LaPides is in her element surrounded by her eight horses and eight dogs, most of them rescued, a few stray cats and the occasional field mouse. An equestrian theme

ide: "'All beautiful things belong to the same age.'"





OPPOSITE: A Herb Ritts photograph of David Hockney holding a portrait of his mother is on a wall in the master bedroom. Above the bed is an 18th-century Japanese table screen purchased by the LaPideses in Japan in the 1960s. The lamps are converted Chinese wine jars.

reigns throughout the house, from the 18th-century Persian horsehead handles on the antique Indian front doors to the figurines on the mantel in front of Joe Andoe's stark oil of horses in a pasture, which is flanked by picture windows offering a view of the Thoroughbreds lazily grazing outside.

Purchased nearly a decade before the couple decided to build there, the land offered barns and show rings, gently rolling pastures covered with piñon trees, and a commanding view of the Sangre de Cristo Mountains. The existing architecture, however, was glue-factory quality, dotted with "ramshackle buildings and a main house that looked like a Sears, Roebuck museum," LaPides recalls. A conservationist by nature, she transformed three of the smaller structures on the property into guesthouses but had to start from scratch with her new home, positioning it to maximize light and views without disturbing existing paddocks or trees. LaPides imagined an open floor plan with rooms set off of the entrance hall in a series of "surprising angles" and found a champion in Gary Koerner, of Three Architecture, the Dallas-based firm that designs such boutique hotels as the Peninsula in Beverly Hills.

The architect (who had worked on the residence of the LaPideses' friends actor Michael York and his photographer wife, Pat) had never done a house in Santa Fe and was intrigued by the prospect. "There was an opportunity to design wonderful indoor-outdoor spaces and outside rooms. I also really enjoyed the idea of working with double-adobe construction. You don't normally get walls that are 26 inches thick, and you can create a real sense of mass with them," Koerner explains. But it was the client who intrigued him most.



"She was a visionary," Koerner remarks. "She didn't want any of the walls to line up, and she wanted to be able to stand in the kitchen and see into several adjoining rooms, which was a challenge to solve." Consequently, the project became "much more of a collaboration. She needed someone to see it as she did. She didn't want things to be predetermined, so we had to fit the rooms together in a much more organic way than classically designed residences that have order and reason."



"Allene's love of horses drove the property's design," says Lawrence-Bullard (above, with one of LaPides's many horses). "I wanted to see them from every room," she adds. TOP: The 7,200-square-foot adobe was designed by Dallas-based architect Gary Koerner.

"I talked, and he drew," says LaPides, who, as a purist, would not compromise on the traditional building materials out of respect for "the true architecture of the Southwest." She did change things as construction progressed—reconfiguring spaces, adding a solarium in which to grow orchids and lowering ceilings to create more intimacy in the oversize rooms—as she planned the interiors with Lawrence-Bullard. The first priority was creating good bones. "If you don't have it," Lawrence-Bullard declares,

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RIGHT: "It's set on a high hill facing the ocean on Nantucket," interior designer Karin Blake says of Stephen and Mary Meadow's gabled house, which was built by architects William McGuire and Stephen Theroux.

From Coast to Coast

TRADING BEVERLY HILLS FOR NANTUCKET, MODERN ART FOR FOLK

Architecture by Nantucket Architecture Group/Interior Design by Karin Blake
Text by Susan Sheehan/Photography by David O. Marlow

When Stephen and Mary Meadow bought a house on Nantucket in 1992, they were captivated by the island's peacefulness. "Nantucket has no traffic lights and no parking meters, and that's astonishing to people who live in Los Angeles," says Steve Meadow. The house was adequate for the couple and their four children. Over the next few years, however, the two older children married and, between them, had five children. "We outgrew the place," Meadow explains. He and his wife then purchased a six-acre property—adjacent to 300 acres of conservation land—on one of the island's highest points, overlooking Nantucket Sound. They had William McGuire and Stephen Theroux, of Nantucket Architecture Group, build them a 28-room house.

In Beverly Hills the Meadows had lived in a contemporary house and had a fine collection of modern art. They sold the residence with all its furniture the day it went on the market and put their Roy Lichtensteins and Hans Hofmanns in storage. Mary Meadow had decided she wanted a "traditional Nantucket-y home" and chose Karin Blake as its designer: She had admired the houses filled with folk art that the Los Angeles–based designer had done for other clients and for herself.

"Karin knew what Mary wanted but was worried I might stick with too much



"We acquired folk art especially for the rooms." LEFT: A circa 1885 Raven & Ring tavern sign hangs in the entrance hall near an early American firkin, which rests on an English dough bin. OPPOSITE: Circa 1880 snake andirons are placed before the great room's fireplace. Schumacher sofa fabric; Bennison chair stripe.





OPPOSITE: A chandelier crafted from a railroad bucket illuminates the breakfast area, where Windsor chairs circle an American table. The Swedish cupboard holds ironstone china. RIGHT: In the dining area of the great room are a circa 1860 Rochester rooster weathervane, a French table and English ladderback chairs.



contemporariness, but it's amazing how my taste changed to match hers," says Steve Meadow. According to Blake, "Steve became increasingly interested in folk art and learned to appreciate it. Some clients never learn anything."

The first piece one sees in the entrance hall is a large sign for a tavern called the Raven & Ring. "I loved the carving because it's whimsical and it isn't your typical 'Hare and Hound' sign," says Blake. "The best thing would have been to hang it outside. I couldn't, because of the weather, so I put it close to the front door but where it wouldn't bop anyone walking in." Across from it is a copper cow weathervane, one of several items the Meadows bought at auction in Boston.

"We had just disembarked from a cruise in Buenos Aires," Steve Meadow recalls. "I got a cell phone from our hotel, and we spent three hours bidding. We were fortunate enough to be the high bidders on the cow and on a figural whirligig that now stands in the den."

The great room on the main floor is vast, with a large fieldstone fireplace (one of six in the house), a planked hemlock ceiling with antique beams, and a wide-plank oak floor. In it are several of the Meadows' favorite objects: a pair of 19th-century snake andirons, an early-20th-century carved blackbird and a wagon wheel, which Blake procured at a saloon auction in Livingston, Montana. "I'd bought a similar wheel for my home in Montana, and it made a fine chandelier," she says. "It works in the Meadows' house because it carries its weight in a big space and fits in with the old beams."

The great room opens to an office



RIGHT: "The den is a cozy family room with lots of light and sink-into furniture," Blake points out. Displayed above the fireplace is an English pond boat. A circa 1910 figural whirligig and a small rocking horse share the low table. Ralph Lauren fabric on George Smith sofa.

and a dining area. Blake chose to put a mixture of 18th- and 19th-century English ladderback chairs around the French walnut table in the latter. "A set of ladderback chairs is boring," says the designer. "Each chair has its own character and makes the room more interesting." She adds, "Almost all of the furniture in the rooms is European. Most early American pieces are too small in scale for this house."

Another one of the Meadows' favorite acquisitions is a six-foot-tall 19th-century English pond boat, which hangs above the mantel in the den. "I was born on Cape Cod," says Blake. "Sailing was what we did in the summer, and I'm drawn to boats. That boat makes the room, and I didn't want to put an oil painting over the fireplace." Steve Meadow agrees. "A Red Grooms wouldn't fit in this house," he says.

The residence consists of three stories. On the lower level are a gym, a steam room, a game room with a pool table, a wine cellar, a massage room and a movie theater. A floating spiral staircase ascends from the main level to the second floor, where the Meadows' master suite is located. A separate staircase leads to bedrooms for their children and grandchildren. "We're a close family, and we all like to spend time together, yet we also enjoy privacy," notes Steve Meadow. "We originally called this house, in which we hope to live forever, Dear Meadow. We went from Dear Meadow to Deer Meadow, as we're overrun by deer from the conservation acres."

Next to the floating staircase on the first floor is a lion carved by prominent carousel builder Charles Looff. "I coveted this lion, and I'm so glad Steve and Mary did too," says Karin Blake. "Steve grew up in New York, and the lion once rode on a carousel in Brooklyn. It's got great glass eyes, an open mouth, a realistic full-bodied mane, sturdy legs and great paws. On its back is a red-painted saddle. Folk art doesn't get any better than this." □



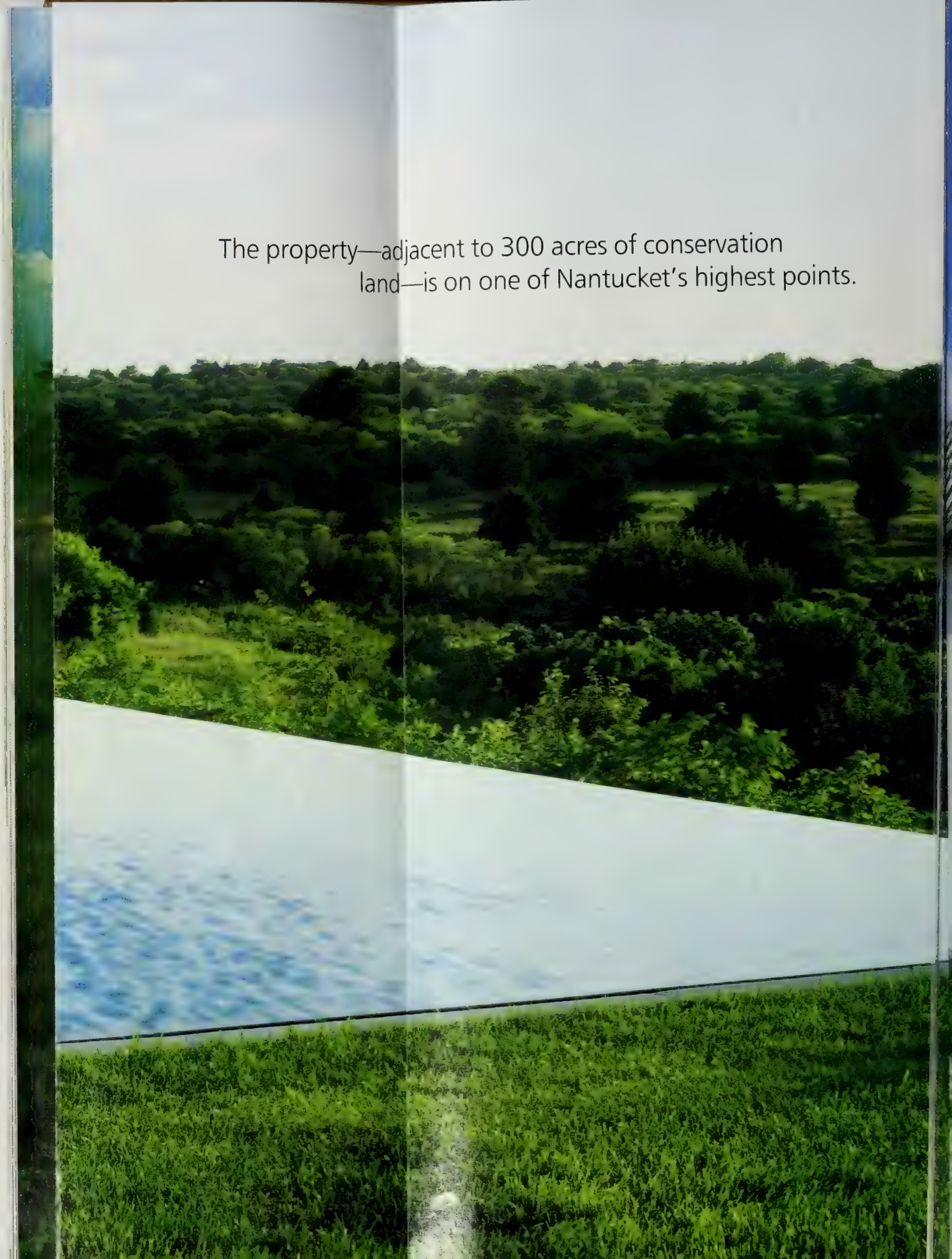


TOP: A Charles Looff carved carousel lion stands near the staircase. ABOVE: "Comfortable, inviting seating warms up the master bedroom," says Blake. "I like antique Nantucket baskets and used one here and others throughout the house." On the circa 1880 French desk is an "Ethan Allen" horse weathervane. At left is an old mannequin.



"The Meadows have a large family, so they needed some privacy. A master suite was laid out for them on the second floor that takes advantage of the views." A pitched ceiling accented with beams crowns the slate-floored bath. Kohler iron tub. Waterworks heated towel rack.




The property—adjacent to 300 acres of conservation land—is on one of Nantucket's highest points.



A concrete-and-gravel pathway leads past the new master bedroom wing (left) and sunroom (right) to the entrance patio situated between them. McCurry used modest and practical building materials that complement the idea of a working midwestern farm. Marvin windows.





Remaining Faithful

A RURAL RETREAT STAYS TRUE TO ITS TIME AND PLACE

Architecture and Interior Design by Margaret McCurry, AIA, ASID
Text by Wendy Moonan/Photography by Timothy Hursley

Architect Margaret McCurry redesigned a rural homestead in Galien, Michigan, for a Chicago couple. The property includes an expanded 1940s farmhouse, a barn, a poolhouse built to resemble a milk house, a guest cottage that was converted from a pig barn, and an old cornerib.





A concrete-and-gravel pathway leads past the new master bedroom wing (left) and sunroom (right) to the entrance patio situated between them. McCurry used modest and practical building materials that complement the idea of a working midwestern farm. Marvin windows.

Working with an architect who happens to be an old friend can be an enriching experience. At least it was for a Chicago doctor and his wife, a philanthropist and political activist. As soon as the couple bought a 26-acre farm in Galien, Michigan, they called Margaret McCurry, of Tigerman McCurry Architects in Chicago.

The clients have a large, close family. They told McCurry they wanted a homestead attractive enough to lure their four children, their children's spouses and their eight grandchildren for frequent weekend visits.



ABOVE: At the east end of the great room is the living area, flanked by the sunroom on the right and a screen porch on the left "so that all family functions are interconnected," McCurry says. A drying rack became a low table. Ligne Roset sofas. Jack Lenor Larsen window seat fabric.

"We've known Margaret and her husband [Stanley Tigerman] for a long time," says the husband. "We respect her. We knew and liked the work she'd done in the area; her own house is only 10 miles away."

Galien, about 75 miles east of Chicago, is a sparsely populated, rural Michigan town. Most of its residents grow corn, soybeans, pumpkins and grapes.

The couple vowed to preserve the original 1,600-square-foot farmhouse. "My wife and I are both from Nebraska," the husband says. "I'd always wanted a farm. I like all the activity."

They were also sensitive to local history. "A farmer built the house by hand in the 1940s, and the farm is still surrounded by members of his family," the husband says. "I thought it would be neighborly to keep the old house and lease the land to the former owners. It was a romantic idea."

"I wanted to save all of the little buildings," the wife adds. Interspersed among the birches, maples and apple trees were, in various stages of disrepair, a metal-paneled pole barn, a dairy, a chicken coop, a pig barn, a milk house, a garage, a corncrib, a silo and an outhouse.

RIGHT: The kitchen and dining area of the great room. The narrow spiral stair and steel bridge access a loft bedroom and are "a metaphor for the exposed structures found in farm buildings," says the architect. The original portion of the house begins with the hall beyond the stairs.







"The raw structure that supports the bridge and stairs is a powerful industrial image, poetic in its essentiality of form," McCurry notes. Stainless-steel kitchen cabinets and exposed mechanical ductwork on the great room's ceiling continue the theme.



They called the right architect. McCurry is inspired by local architecture and prefers a "contextual response." Her firm is committed to creating contemporary and authentically American architecture that is characteristic of its own time and place. She agreed to retain the farmhouse and realign the outbuildings along an east-west axis on the property. "There's a lot of memory in what I do," she says. "I try to blend the vernacular with the historic to come up with something new."

LEFT: McCurry, in the sunroom, also designed the house's interiors, choosing straightforward arrangements. The sofa is her creation. BELOW: The master bedroom's south view is of the apple orchard. Tinted concrete flooring was used in all of the first-floor rooms.

Nonetheless, the project was a tall order: Incorporate a six-bedroom scheme into 3,500 square feet.

Upon inspection, McCurry found the old house crudely constructed. "Farmhouses in the Midwest are rarely as wonderful as ones in Vermont," says the architect, who has spent a lot of time in New England. Metal clapboard had been laid over simulated-brick asphalt shingles. "The interior was really grim as well," she recalls. "The ceilings were only eight feet, so you felt oppressed in the rooms."

Her solution was to turn the original house into a bedroom wing, putting two guest rooms on the first floor and two dormitories for the grandchildren in the attic.

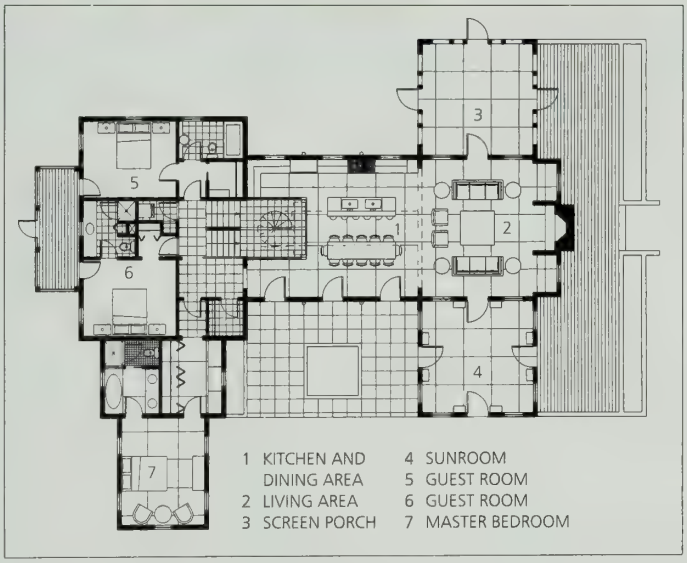
Then came the additions, whose form and proportions







Opposite: A small deck overlooking cornfields links the attic playroom above the master bedroom, left, and the dormitory-style rooms set under the eaves of the original house. Vertical-rib corrugated siding differentiates the new construction from the old, which has a horizontal rib.



COURTESY TIGERMAN MCCURRY ARCHITECTS

Above: The west entrance to the old farmhouse, now the remodeled guest wing, was replaced by a screen porch. Inspired by local architecture, McCurry chose distinctive green and gray asphalt shingles for the gabled roof. Left: The floor plan shows the axiality typical of McCurry's work.

were set by the original house, though McCurry inserted a visual cue to distinguish the old from the new. "We ran the metal cladding horizontally on the old part and vertically on the new," she says.

The complex is pulled together by its distinctive checkerboard roof, a whimsical pattern of green and gray asphalt shingles that McCurry had noticed on other buildings in the region.

The first addition was a small building to the south, which contains the master bedroom and an attic playroom. McCurry linked it to the old house with a one-story, flat-roofed extension. On top of it she built a roof deck, which overlooks the landscape and serves as a link between the children's bedrooms and the playroom. "We kept capturing spaces for the children," she says. "They can play on the deck or in the playroom without disturbing anyone."

The largest addition is to the rear of the original house. McCurry constructed a long, light-filled, one-and-a-half-story great room to accommodate a new entrance, a large open kitchen and dining area and the living area. "The great room is where the family congregates," the wife says. "It's a place to watch people cook—a fabulous kitchen for non-avid chefs."

The sixth bedroom, tucked above the living area, is reached by a metal walkway. "It was a happy accident. The double height of the kitchen and dining area gave us an opportunity to build a metal bridge to the bedroom," McCurry says. "It's raw steel, assembled with I-beams, and the walkway is made of commercial aluminum grating. It operates like a light box."

"Its powerful industrial image energizes the great room," adds the wife.

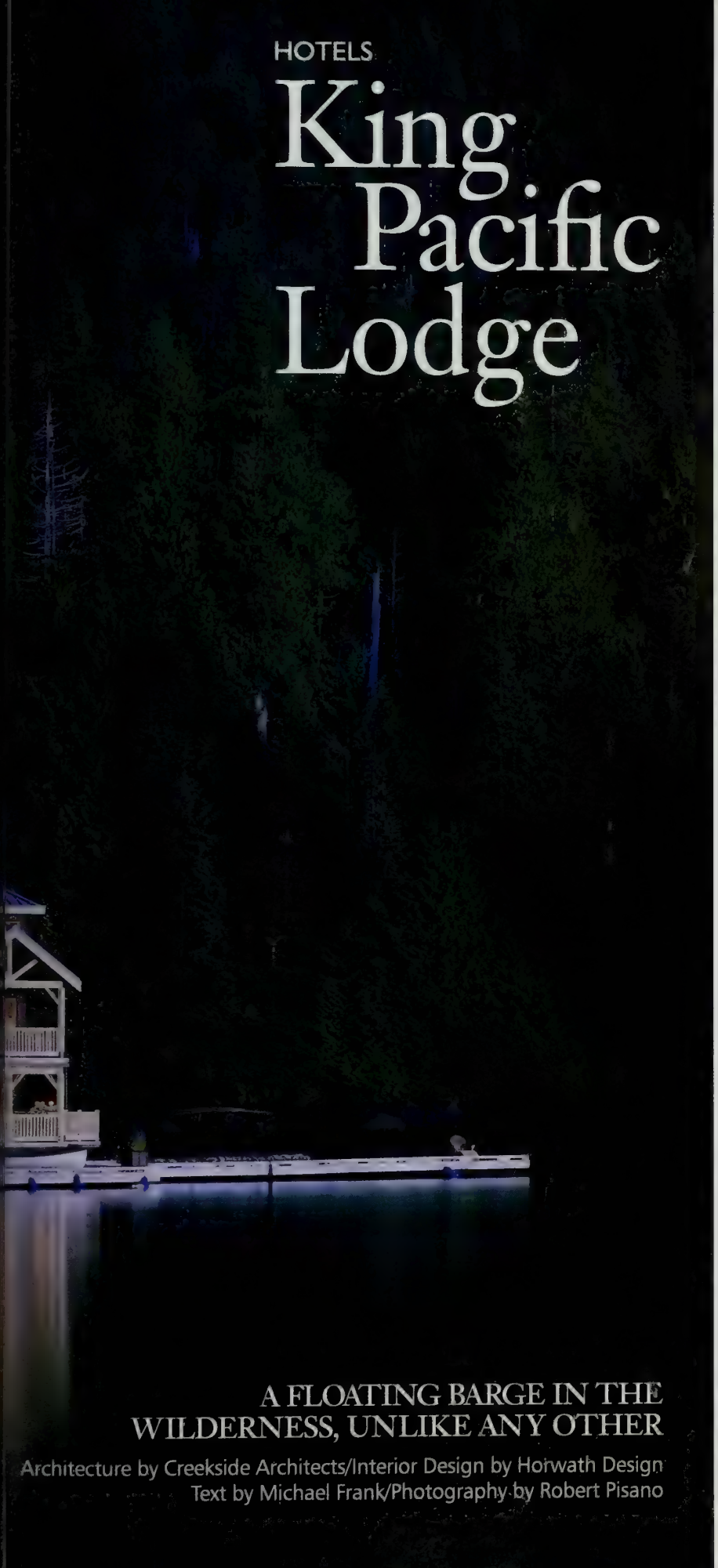
"The house grew a bit like Topsy," the architect notes. "After we'd built the living area, we realized we needed an extra place for the kids, so

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HOTELS

King Pacific Lodge



A FLOATING BARGE IN THE WILDERNESS, UNLIKE ANY OTHER

Architecture by Creekside Architects/Interior Design by Horwath Design
Text by Michael Frank/Photography by Robert Pisano

Among hotels there are those that are impressive buildings and those that are impressive experiences. Only rarely do the two come together as vibrantly as they have at King Pacific Lodge, a deluxe 19-room floating barge of a hotel that is tied up every year from May to September on the coast of Princess Royal Island in northern British Columbia.

Accessed by seaplane (it's an hour's flight from the nearest town of any size, Prince Rupert, which is itself two hours by plane from Vancouver), King Pacific describes itself as "literally hundreds of miles from civilization," and for once there is absolute truth in advertising: From takeoff to landing, travelers see beneath them nothing but water and trees.

What do travelers find at the end of this journey? In a word: bliss. Here are all the pleasures and enticements of the outdoors—fishing, hiking, kayaking, whale watching and wildlife viewing—punctuated throughout the day with five-star meals and finished off, as night falls, with the opportunity to bed down in luxury and calm. "Nothing speaks more loudly when you come off a long plane ride than a clean room with hot water," says actor-director Kevin Costner, one of King Pacific's more devoted visitors. "In every instance this place surpasses that. You ain't headed for a fishing shack—I'd feel comfortable taking my parents there."

Costner is on target: King Pacific is as removed from a fishing shack as its cuisine is from campfire grub. But as a building type it does originate in the temporary wood or canvas structures that for decades have been thrown up along the fecund waters of coastal British Columbia. Somewhere along the line an enterprising fisherman came up with the clever idea of transferring these cabins onto rafts so they could be towed from place to place, presumably following the salmon, and presto!—the floating hotel was born.

Regula Wipf, the hotel's general manager, estimates that there are about 20 such floating lodges along the coast of British Columbia today. In fact, King

"We wanted to embrace the remarkable setting rather than compete with it," notes Ken Falk, principal architect of King Pacific Lodge, a movable retreat anchored in British Columbia's Great Bear Rain Forest. "The structure is purposefully understated, restrained and calming."

"You ain't headed for a fishing shack," says actor-director Kevin Costner. "I'd feel comfortable taking my parents there."



MICHAEL SACADORE COURTESY KING PACIFIC LODGE







Actor and director Kevin Costner (above left), a devotee of the lodge, was awed by the beauty of the place. ABOVE: Princess Royal Island offers waters for kayaking, sandy beaches, fishing venues and ample hiking. Guests are transported to island locales by boat and by helicopter.

LEFT: Tongue-and-groove red cedar covers the walls of the great room, a casual public area that affords sunset views. RIGHT: The partially covered deck off the dining room, where guests can enjoy the creek behind the lodge and a waterfall nestled between the evergreen trees.

Pacific began as one of them: In 1996 Hideo "Joe" Morita, the son of the founder of the Sony Corporation, bought a modest floating fishing lodge that had been built about 10 years earlier, then sat down with Wipf and Michael Uehara, the hotel's vice president, to explore the idea of renovating and upgrading the structure. "We suggested turning the old lodge into staff quarters and building a fresh one for guests," recalls Wipf. "And six months later King Pacific was being towed up to Hardwood Harbour."

Wipf and her employers began by acquiring an old 60-by-120-foot Navy dredging barge; then they assembled a team that included Discovery Diesel, marine architects who supervised the construction of the below-deck rooms; Ken Falk and Hazen Sise, at Vancouver's Creekside Architects, who designed everything above-deck; and Gregory Philis and Vicky Lo, of Horwath Design in Toronto, who were responsible for the interiors.

All sorts of issues specific to the lodge's unusual character and use came up during design and construction. "As a building, King Pacific has a special relationship to time and space," Falk points out. "For six months the barge must be self-contained—the floor plan





LEFT: A driftwood chair, ottoman and table are arranged in the upstairs bedroom of the Princess Royal Suite, along with a bed frame made of reclaimed western yellow cedar. The suite also features a spa tub in the bath. Artwork throughout the lodge is almost exclusively by local artists.

RIGHT: The vista from a guest room balcony includes the island's Barnard Harbour and, in the distance, Whale Channel and heavily forested Gil and Campania islands. Adirondack chairs and unembellished wood railings and beams contribute to the lodge's informal atmosphere.



"We tried to keep the ambience as natural as possible by using materials that weren't too finished and by not using too many heavy colors," says interior designer Gregory Philis. ABOVE: The living room in the Princess Royal Suite has stained hemlock trim and muted fabrics.

has to accommodate everything imaginable other than vegetables, which are flown in weekly with the guests." In the hull, then, there are enormous tanks for water, freezers for meat, catch coolers for fish and a capacious wine cellar.

By way of aesthetics, Falk, Philis and the team took their inspiration more from the land than the water. "We weren't designing a boat so much as a lodge, [illegible] Falk explains. "This meant lo[illegible] stone and wood wherever possible." Inside, the common rooms are paneled in tongue-and-groove red cedar. They have edge-grained fir stairs and floors, pine columns and peeled-timber stair rails.

The interiors are simply but tastefully arrayed. Some furniture is constructed of driftwood; all has a warm, woodsy charm. Wrought iron light fixtures evoke local flora and fauna. Artwork, which is mostly British Columbian, is attuned to the lodge's setting and includes such pieces as a caribou-hide-and-wood model of a kayak, a collection of colorful Inuit tapestries and a carved cedar eagle. "Rustic elegance," says Philis. "Those were our catchwords."

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Reversing the Order

ROBERT AND ELLEN ISRAEL DESIGN A HOME AROUND THEIR ENGLISH ANTIQUES

by Gerald Clarke/Photography by Durston Saylor



OPPOSITE: A pair of English cast-iron jardinieres on pedestals flank the entrance to Robert and Ellen Israel's residence in Sag Harbor, New York, which they recently renovated.

THIS PAGE: "The living room is like a garden," says Ellen Israel. A papier-mâché fire screen is below the pine mantel. Schumacher drapery fabric; Stark carpet.

Robert and Ellen Israel have more animals than Noah's ark. Lions and tigers, kangaroos and giraffes, zebras and monkeys, cats and dogs—all live in happy harmony on the walls, tables and floors of their newly renovated house in Sag Harbor, on Long Island's eastern shore. Why would a couple who, until a year ago, had never owned so much as a goldfish—"I don't think we felt comfortable with pets," says Ellen Israel—choose animals as a design theme? The answer is simple enough: Their house is an Anglophile's fantasy, filled, upstairs and downstairs, inside and out, with beautiful and often rare English antiques. And animals, as Robert Israel says, "have a great function in English design and decor[illegible]. The English love th[illegible] and they commemorate [illegible] in many ways."



GEORGE OBERMS

"We turned a small summer house into a comfortable year-round retreat," says Robert Israel (above, with his wife in the Four Seasons room). "It's perfect for entertaining."



BELOW: The chandelier in the dining room "reminds Ellen of a type of Art Nouveau jewelry she admires," says her husband. The cabinet is from Godmersham Park, in Kent.



Israel knows what h[illegible] talking about, as might be expected from the co-owner of Manhattan's Kentshire Galleries, which boasts the largest inventory of fine English antiques in the United States. [illegible]any were chosen by Israel [illegible]lf. For years he and [illegible]ner, Fred Imberman, [illegible] happens to be Ellen [illegible]ve scoured [illegible] of items to [illegible]ht floors on [illegible] Street, while their [illegible] its jewelry department, have hunted for antique rings and necklaces. "We used to start in Scotland and work our way down to Brighton and then end up in London," says Robert Israel. "Unfortunately, with the scarcity of merchandise today, we now go to London first and



"The Four Seasons room is light and airy all year round," says Ellen Israel. "We brought the outdoors in." At right, a terra-cotta pug guards a Minton majolica garden stool. The antique fabric on the club chair pillows is from Kentshire Galleries. Lee Jofa armchair stripe.

One of the reasons the Israels decided to renovate was to provide more room for their many great pieces.



ABOVE: "I wanted a large master bedroom with a view of the gardens," says Ellen Israel. Chinese porcelain lamps flank the bed, which has a Victorian brass headboard. The antique quilts are from Kentshire Galleries. Old World Weavers drapery and bed skirt fabric.

make only one trip outside."

Some of their best or, at least, most interesting finds wound up in the Israels' two homes, an apartment on Park Avenue and the house on Long Island. "In English furniture the difference between a good example and a great example is kind of subtle," says Israel. "The harmony of the elements, a wonderful col-

One of the reasons the Israels decided to renovate, in fact, was to provide more room for their many great pieces. If Robert Israel said a particular item wasn't good enough and they should get rid of it, his wife agreed only if he could promise that the replacement would be better. He made—and kept—that promise. "The adventure," she says, "was in seeking something out or waiting for it to come into Kentshire."

Their architect urged them not to renovate. When they bought their house, nearly 25 years ago, it was just a standard tract design on three-quarters of an acre, with four small bedrooms and an attached garage. Although they made a few changes that transformed an ordinary suburban into a comfortable cottage, the house remained dark and even a little claustrophobic, fine in the summer, when they spent much of their time outdoors, but not so fine in the winter.

Tear it down, the architect said, and start over. Renovation, he said, would be almost as expensive as building anew. That was the end of the architect. What he had not appreciated was that, to antiques dealers, age, even if it's only 30 or 40 years, is a quality to be prized,

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RIGHT: A circa 1880 gazebo made of cast and wrought iron faces the rear porch. "We wandered into a shop on King's Road in London, and there in its courtyard was this wonderful gazebo," says Robert Israel, "just right for Sag Harbor." The couple had it painted white.



Architecture by Danny Eagan, AIA/Text by Annette Tapert/Photography by Roger Wade



Bucking Tradition

RODEO STARS' UNCONVENTIONAL THINKING BEARS A DREAM

I designed this house on a yellow notepad," says owner Debbie Garrison, "while flying or driving to team events across the United States." By team events, she means roping competitions. Garrison, who is also the decorator of her 10,000-square-foot log house in Argyle, Texas, is a two-time reserve world-champion team-roping header and a former Miss Rodeo America. "I drew and erased over a three-year period. At the end we knew where every nook and cranny was going to be."

The other half of the "we" is her husband, Walt Garrison, former Dallas [illegible] running back (1966-[illegible]) while excelling on the [illegible] also became a star in the rodeo arena—steer wrestling and team roping are his specialties. Today the Garrisons compete together and separately on the rodeo circuit in team events and commit a portion of their time to appearing in charity rodeo shows.

Long before the couple married in 1986, Debbie Garrison dreamed of owning a ranch log house. Over the years she amassed an archive of magazine clippings of interiors and snapshots of houses she had seen on her travels through Colorado and Wyoming. "I always liked old ranch designs, so I really knew what I wanted," she says.

The house was completed only two years ago, but Walt Garrison bought the 30 acres it sits on in 1985. The couple's respective travels on the circuit, combined with Walt Garrison's position as a vice president of a large company, made for a hectic schedule that allowed little time to focus on building until three



LEFT: Walt and Debbie Garrison, accomplished rodeo competitors, on their Argyle, Texas, ranch, where they built a log house. The residence features memorabilia from Walt Garrison's career as a Dallas Cowboys football player, along with the couple's western collectibles.

ABOVE: The massive logs used for the house were transported from Montana. Pella windows. OPPOSITE: The front door is carved with the brands of their friends.



years ago, when he retired. Before that, the couple lived in an apartment above the horse barn they had built on the property. For Debbie Garrison, who has ridden and competed since she was eight [illegible] not a hardship.

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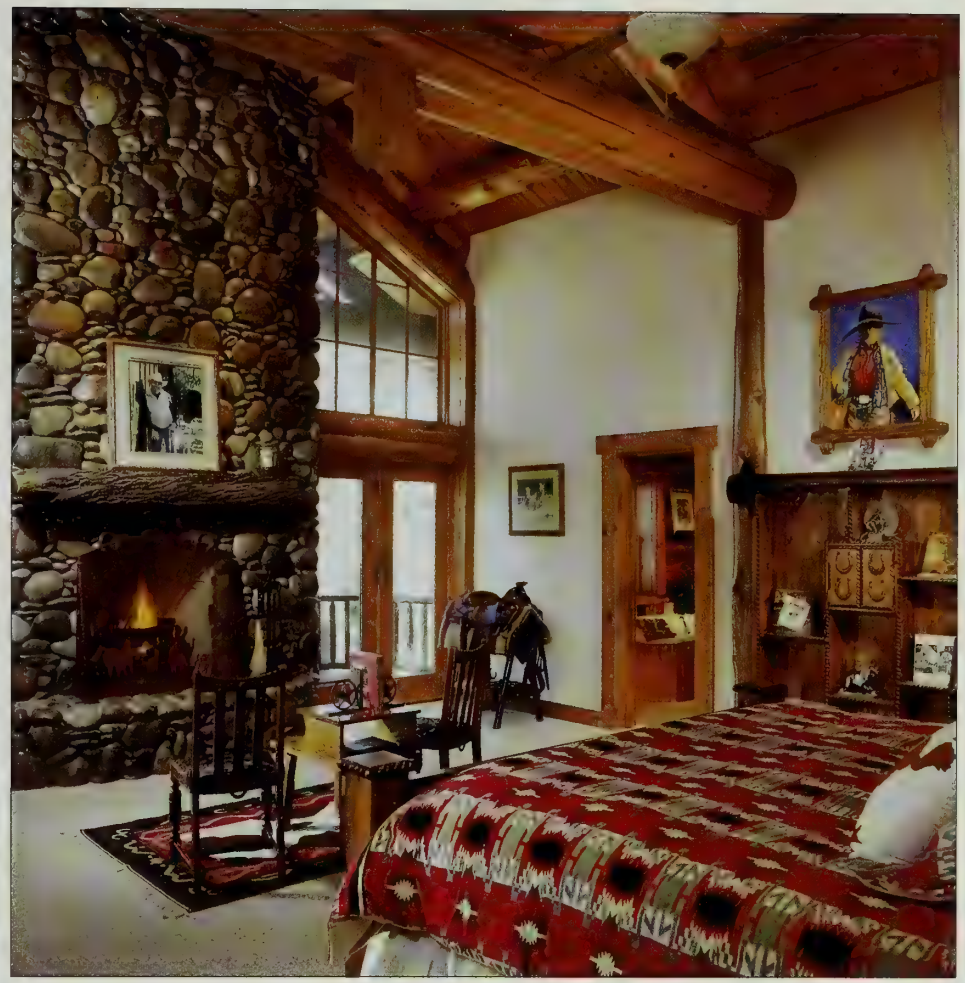
paper and began to sketch. "We wanted a ranch-style house to complement our western way of life, where we could come in from the pasture without having to take our boots and spurs off. We also wanted generous rooms that conveyed warmth."

Debbie Garrison hired Danny Eagan, a Jackson Hole, Wyoming, architect whose [illegible] she had seen in a magazine, to translate her drawings into plans. Eagan is no newcomer to log houses. As a result of the dry Wyoming climate in both summer and winter—ideal weather conditions for logs—half of Eagan's commissions are log houses. Texas, however, presented a new set of challenges. "Building in an environment that's not conducive to log houses was difficult," says Eagan. "We had to protect it from the humidity and extreme conditions. Moisture and heat are the worst things for logs. We did big overhangs on the exterior so rain wouldn't run down the walls. The logs were placed on a stone base, and we covered the entire outside with a sealer."

The Garrisons' design agenda was different from that of Eagan's other clients. "In Wyoming the view is the driving force of the architecture," he says. "For this project the focus was the Garrisons' collection of memorabilia.

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Building in Texas, an environment that was not conducive to log houses, was difficult.



ABOVE: The rock room, a casual area off of the living and dining rooms, is defined by Oklahoma flagstone, with lodgepole pine logs. Above the mantel is a 1975 oil by Rosalie Fulton of Walt Garrison roping. Antique lanterns and a custom wagon wheel were fashioned into a light fixture.

ABOVE RIGHT: A pitched ceiling and a river-rock fire surround add texture to the master bedroom. RIGHT: The rear of the house. "We positioned our home at the highest point on our property for the view and to fit in among the oak, pine and hickory trees," says Debbie Garrison.



Woman to Woman

HISTORY REVISITS ITSELF ON A NAPA VALLEY VINEYARD

Text by Patricia Leigh Brown/Photography by Mary E. Nichols





ABOVE LEFT: Illya Hendrix and Thomas Allardyce, of Hendrix/Allardyce Design, re-created a historic Napa Valley, California, farmhouse for Ann Colgin and her husband, Joe Wender. The five-acre property, part of Tychson Hill Vineyard, was originally owned by winemaker Josephine Tychson. Windows from Marvin.

ABOVE: An 18th-century gateleg table, left rear, George III mahogany-and-leather chairs and a circa 1780 secretary-bookcase, all from Sotheby's, are in the living room. Kim3 ebonized Chinese chair; Butterfield & Butterfield gateleg table at left. Brunschwig & Fils striped drapery fabric; Lee Jofa yellow drapery fabric.



OPPOSITE: The dining room's 19th-century round wood table is set for a typical wine-tasting dinner with seven glasses and a menu at each plate. Painted cabinets display 19th-century French majolica and Chinese porcelain. The sofa and Louis XVI–style chairs were designed by Hendrix and Allardyce.

ABOVE: Harry Hutchinson Shaw's *Princeton Fishermen* hangs in the living room between a pair of Italian gilt wall appliqués. The French majolica vase and the papier-mâché head are 19th century, as is the Bessarabian rug, from Sotheby's. Sofa fabric from Brunschwig & Fils. Donghia green pillow fabric.

Most people would not see the similarities between a bottle of wine and a residence. But they are not Ann Colgin, creator of some of the most feverishly sought-after wines in America. "What makes a great wine is a sense of place and personality," she observes. "It's the same thing with a great house."

A profound sense of place and personality infuse the elegant clapboard cottage that Colgin shares with her husband, Joe Wender, an advisory director of Goldman, Sachs & Co., at the verdant northern tip of California's Napa Valley.

The five-acre property, alongside her vineyard on an east-facing slope in St. Helena, was originally owned by Josephine Tychson, the first female winemaker in California and an intrepid Victorian widow who could often be spotted riding sidesaddle on fast horses.

When Colgin purchased the Tychson Hill Vineyard in 1996, her dream was to restore the tumbledown farmhouse in which Tychson, who died in 1939 at age 84, had lived out her final years. When that proved impossible—the house was too far gone—she decided to go with "plan two": rebuilding the residence to capture its essence and then "filling it with furniture Josephine could have owned."

Colgin had one big advantage over her Victorian predecessor: She was able to hire Illya Hendrix and Thomas Allardyce, the Los Angeles designers who are as sought-after as her cabernet sauvignons. For Hendrix and Allardyce the combination of strong woman vintners, past and present, was irresistible. "I could imagine Josephine in this house," Allardyce says, "just like Ann."

This is their second collaboration; Hendrix and Allardyce designed Colgin and Wender's primary residence, in Bel-Air, and are currently working on a new winery for Colgin Cellars, in St. Helena. With Josephine Tychson in mind, the designers played off the theme of a vernacular Napa Valley farmhouse but imbued it with a refined 19th-century European sensibility.

Colgin, who is also a wine consultant to Sotheby's and an auctioneer, had been drawn to the Tychson place not only for its history but for what the French call "*terroir*," subtle variations in soil, wind, sun, rain and topography that give wine its special character. She started producing small quantities of handcrafted cabernet in 1992;





today the Colgin aura is such that there are 5,000 people on the waiting list for 400 or 500 cases.

Although it is primarily a weekend residence, the couple, who met several years ago at a wine tasting at Spago, spend the autumn harvest season [illegible]. Friends, critics and fellow vintners often gather around the dining room table for informal tastings. "We wanted it to be livable and comfortable, in keeping with a country farmhouse," Colgin says. "But with elegance and sophistication, not just country casual."

That feeling begins on the porch, where classic spindle railings and raised pilasters recall a quieter, pre-tourist Napa. The inviting scale of the house, which looks out onto the St. Helena hills, continues in the living room, where a double-height exposed-beam ceiling and decorative corbels contrast with the original warren of cramped second-story rooms. Without replicating a Victorian interior, Hendrix and Allardyce have created a spirited sense of history through carefully considered details, such as the wide-plank walnut floors. Every plank was hand-hewn to create slight



For the designers the combination of strong woman vintners, past and present, was irresistible. "I could imagine Josephine in this house," Allardyce says, "just like Ann."

LEFT: Hendrix and Allardyce created cabinetry, finishes and surfaces in the kitchen that have the patina of a room built long ago. The muted palette mimics stone steps outside that lead to the vineyard. The ceramic tiles, and the terra-cotta tiles above the Viking range, are from the Ann Sacks Collection.

BELOW: The wine cellar was built in the style of Josephine Tychson's original one. Wood accents complement the sectioned stone walls and the stone floor of the vaulted space. A George III brass-bound japanned and gilded cellarette stands in front of a 19th-century French cherry wine-tasting table.



undulations, then stained to an aged-cognac patina.

The furniture was selected for an imaginary Josephine. The couple are enthusiastic collectors, often buying at auction, and Colgin began her career as a fine-arts and antiques specialist. "They're dream clients," Allardyce says. "It's rare to work with people so knowledgeable and passionate." The designers typically begin a project by laying out a room and the furnishings, then enlisting their international network of dealers to "find pieces conceptualized for that locale." Among the finds was a 19th-century French *bibliothèque* prized for its scale. It was enlivened with one of Colgin's many collections—an array of 19th-century French puppets with funny irregularly shaped noses. "You wonder what they do at night when everyone is sleeping," she muses.

Throughout the house, there is a subtle play between formality and whimsy. At the entrance to the wine cellar, for instance, graceful ironwork grapevines cover the doors. In the dining room, painted display cabinets show off Colgin's collection of French majolica, including a subgenre of as-

Henri Cartier-Bresson's *Viartine's Legs*, 1965, is flanked by Italian chrome-plated metal half arms in the master bedroom. A 19th-century English painted cane armchair is at right. A 17th-century nailhead chest sits at the foot of the bed, from Quatrain. George Smith club chair, ottoman and drapery fabric.



BELOW: The porch off the master bedroom overlooks a gravel courtyard that is used for casual dining and is adjacent to the vineyard. Local landscape architect Jonathan Plant, of Jonathan Plant & Associates, surrounded the area with a herbaceous border that includes rosemary, salvia, lavender and olive trees.





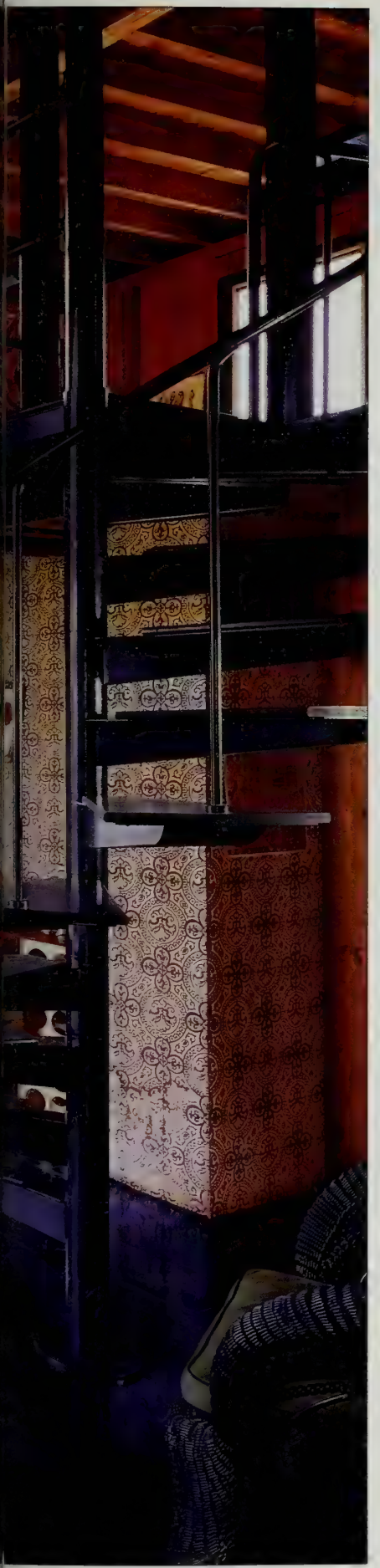
paragus carts. In the master bedroom, a 17th-century nailhead chest with royal provenance at the foot of the bed wasn't considered too precious to conceal a television set (it is now outfitted with a lift mechanism).

The palette is meant to reflect the fertility of the earth. Though the residence doubled in size, it still feels intimate, retaining the original footprint. The master bedroom wing, tucked away on the second floor, is a vintner's paradise, with views of olive trees, manicured gardens and rows of vines. Stone steps lead down to a fragrant courtyard overlooking the vineyard, which is poetically surrounded by some of Josephine Tychson's rock walls.

As might be expected in this part of the world, guests gravitate to the kitchen, which has been designed for serious cooking. The couple often invite local chefs like Thomas Keller—who once whipped up dinner in the garage before the house was completed—to cook for friends. The marble countertops were acid-etched to create a textured patina, and cabinets were inset with panes of antique glass "to make the kitchen look like it had been there a hundred years," Allardyce says.

The residence exudes a sense of joy and well-being: When the couple got married a few years ago, the kitchen counter was transformed into a manicure and pedicure station for the bride and her friends. At the wedding, held outdoors at the site of their new winery, Colgin, dressed in silk cigarette pants, a bustier and a lace coat, descended from a four-ton John Deere truck. The spiritual kinship between Ann Colgin and Josephine Tychson runs deep. "Great wine makes people happy," she says. The same is true for residences. □





Revisiting Truman Capote

AT HOME IN THE HAMPTONS

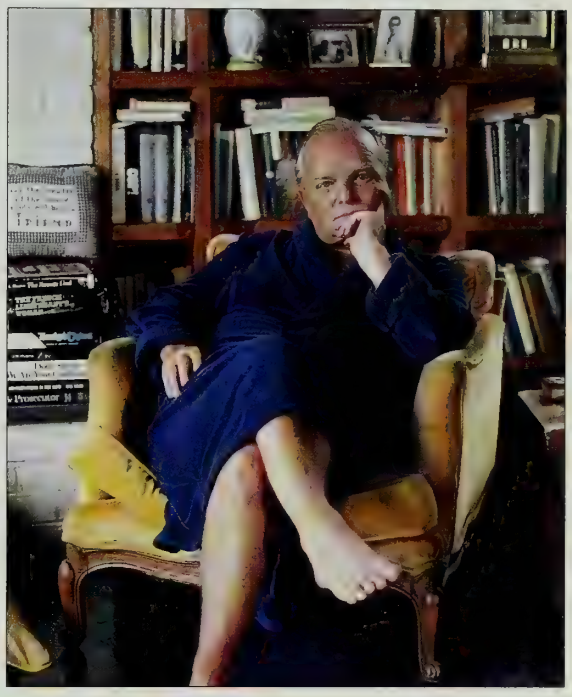
Text by Rosemary Kent/Photography by Jaime Ardiles-Arce

The following article originally ran in the January/February 1976 issue of Architectural Digest.

It is virtually impossible to find his Long Island home in the Hamptons, but that's exactly the way he wants it. Hidden behind scrub pine, privet hedges and rows of hydrangea bushes is Truman Capote's two-story, weathered-gray beach house near Sagaponack on the South Fork.

He lives in the heart of the Hamptons—a stretch of rolling potato fields and lush farmlands married to the nearby Atlantic Ocean. A year-round farming community and a summer place for city people, it is here that antique farmhouses vie with modernistic glass houses for the dunes and fields. Mr. Capote once called Sagaponack "Kansas with a sea breeze."

It has actually become a rural Montparnasse with the likes of James Jones, Willem de Kooning, Marya Mannes, Jean Stafford, Joseph Heller and many other artists and writers living in the area. It is also the kind of sleepy sentimental town where the local bar—Truman Capote often lunches here or has a

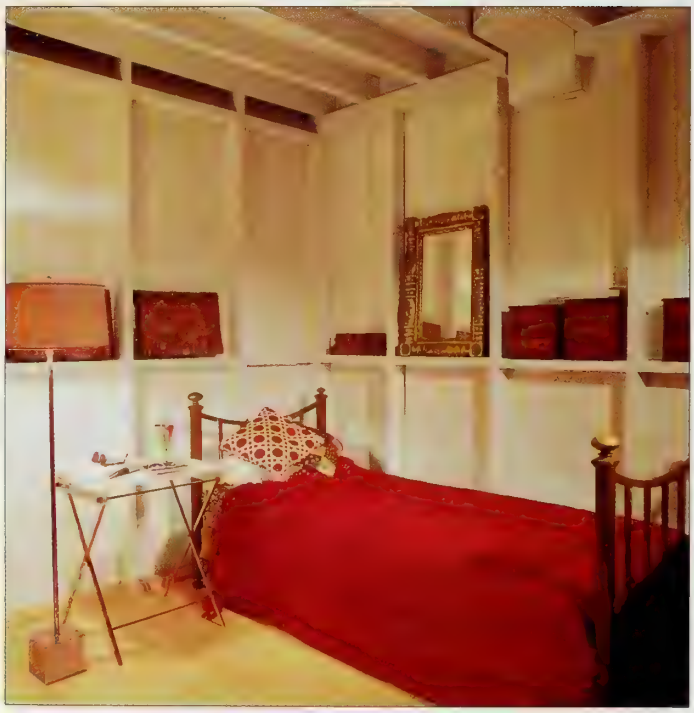




TOP RIGHT: Truman Capote in his comfortably worn favorite fireside chair in the Hamptons hideout he designed for himself. ABOVE RIGHT: The unpretentious exterior of the flat-roofed, box-shaped studio beach house, surrounded by sun-baked trees, was weathered and timeless.

LEFT: The two-story living room communicated a mood of oceanside ease tinged with intelligence and humor. Highly personal objects, memorabilia and books—which included copies of his own works in several languages—were placed casually among the simple furnishings.





TOP: Capote created a "witchcraft altar," as he called it, on a small set of steps in the living room. The altar displays an array of accoutrements, including an antique wood cat baring its fangs and arching its back, a bronze bell and a Cocteau-designed needlepoint mask pillow.

ABOVE: Capote's bedroom was a spartan statement. Miniature wood chests of drawers and a gilt-framed mirror rest on wall ledges above his single iron bedstead. Beside the bed are detective magazines on a card table and a floor lamp for reading before falling asleep.

drink with fellow writers John Knowles or Willie Morris—runs an ad in the biweekly newspaper wishing him happy birthday. He can come and go as he pleases.

The best way to find Mr. Capote's secluded house is with him at the wheel of his deep-green Buick. Then it is a short but bumpy ride down a dirt lane first opened back in 1670, a quick turn into a gravel driveway past a natural bird sanctuary and a friend's cottage built on his property, before he jerkily pulls up in front of his box-shaped, flat-roofed wooden house. Wildflowers are still blooming, and the smell of the potatoes, almost ready for harvest, is pungent on the salty Atlantic Ocean air.

"I own these fields," he says proudly, sweeping his left hand like a plantation owner over the six acres he has owned since 1962, when he had the house built to his specifications "by a local carpenter who's dead now. He did it to my directions. It's exactly the way I wanted it. I work at this untended look. It's intentional. You can see how quiet it is here because you can barely see the top of another house. This is a place to be alone."

Only a few friends have ever ventured up the overgrown path to the house hidden in the dune grass, and they have all been invited first.

"I'm here to work. I come here a lot in the autumn and winter, and I see almost no one. I don't care for the Hamptons in the summer—it's gotten too crowded. I don't understand the way some people come out here and run themselves ragged every night. I just don't think some of these writers are working." This may seem an odd remark from Mr. Capote, who knows everyone from prisoners to princesses, socialites to sailors, and who simultaneously holds the reputation for being one of America's greatest prose writers and another for being a social butterfly.



"I spend most of my time out here reading, writing, going for walks with my dog and talking on the telephone. I see people in New York; I don't see New York people out here. I hardly see anyone when I'm here. In the past 14 years, since I've had this house,



I've gone out six times for dinner. Now that's quite a record for someone known for being so social, isn't it? Besides, whom would I entertain? I only know about four people I'd really have over!"

Entering his house through the back kitchen door, he removes his loafers Japanese-style and walks into the living room. The barefoot Mr. Capote picks up a rag mop as delicately as Fred Astaire tapped his dancing cane and starts to dust the marine-blue floor, still not quite dry from its recent coat of boat deck paint.

"I've just had it repainted, and this humidity doesn't help it dry. You should see this room at night. The floor floats like a big blue-green lake."

The author describes his house as a "raincoat," referring to the method of its construction. Built with the exterior walls exposed to reveal vertical studs and horizontal bracings, the skin of the building protects the inside, just like a raincoat.

"I wanted a rustic house. I really think of it as one big room. Completely winterized, it's been designed to look unfinished. I call it 'run-down comfort.' I like the effect of texture in rooms—the

The living room's expansive shelving extended to the upper-level gallery, which was reached by way of a steel spiral staircase. The drawing among the books is a pencil portrait of the author. Wicker furniture is beneath windows offering views of the Hamptons landscape.

"I wanted a rustic house. It's been designed to look unfinished. I call it 'run-down comfort.'"



rawness of the wood plus the mirrors that line one end."

A floor-to-ceiling window with divided panes lets in the glorious morning sun and allows a view of the sea and sand some 200 yards beyond the house. A spiraling steel staircase leads to a balconied second-floor study lined with [illegible] wicker chairs and [illegible] a famed René [illegible] sketch of Capote. He [illegible] or reads.

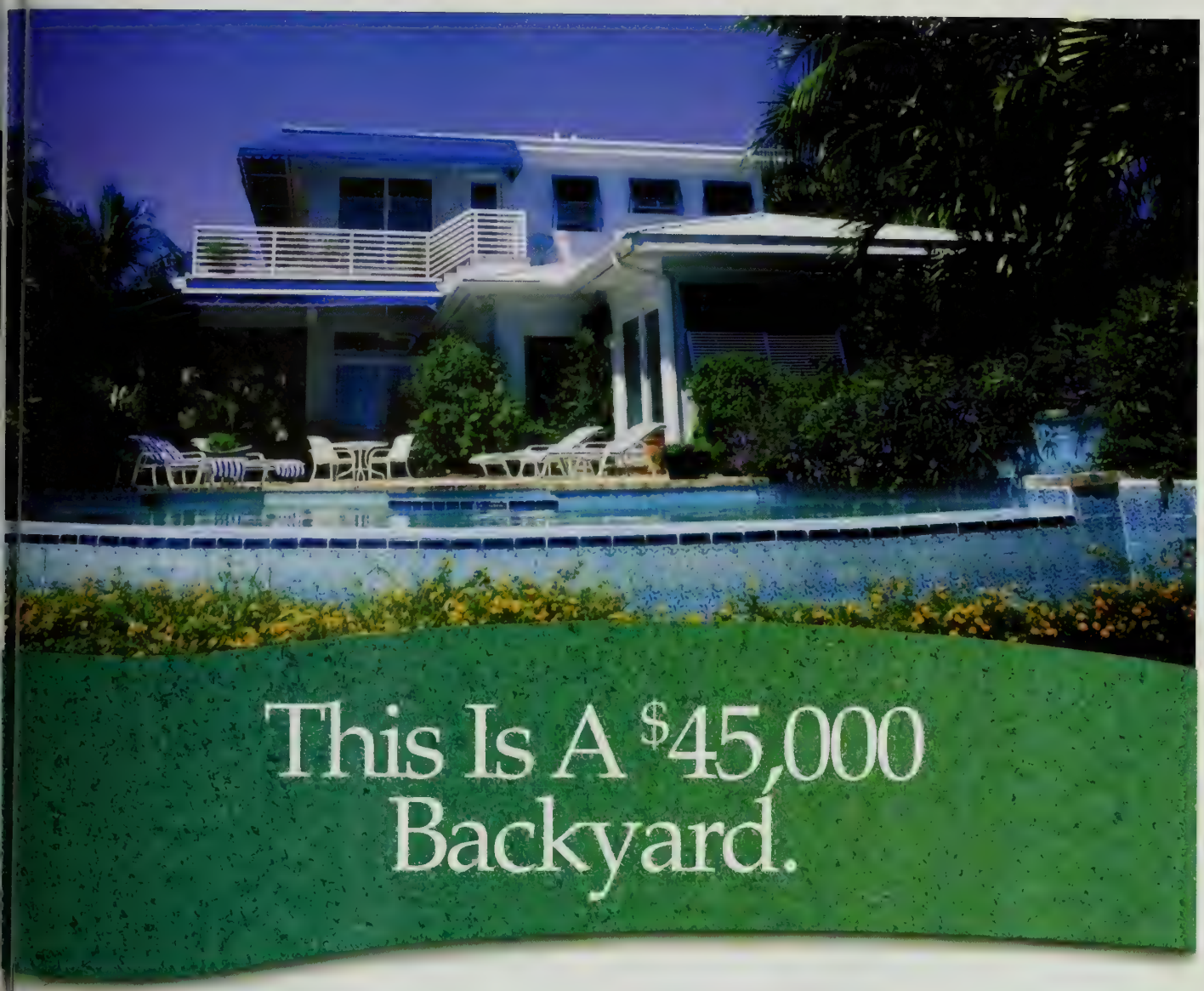
Most of the furniture or furnishings have "Don't Touch" signs. His possessions are comfortable, attractive and appear to be used rather than looked at. A priceless Tiffany lamp peeks over the shoulder of a worn yellow velvet easy chair. Upholstery has a few sun-faded patches, but the clusters of paperweights are shiny and sparkling. The wicker chairs and tables come from inexpensive import shops, or else they are rare antiques—like the round, claw-footed table downstairs where Mr. Capote writes. Needlepoint pillows done by friends are scattered about, as are silver-framed photographs of Lee Radziwill, an elegant-looking lady sitting primly in a bumper car, and Maggie.

Although she has left pale blond hairs around, Maggie—Capote's celebrated English bulldog—is nowhere in sight.

"She's next door visiting," explains the writer, who loves

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In a brightly painted and comfortably arranged setting in the living room, the author wrote at this round wicker table. A pack of loose yellow unruled Sphinx paper, some notebooks, a photograph of Capote and his glasses share the space with an open copy of *In Cold Blood*.



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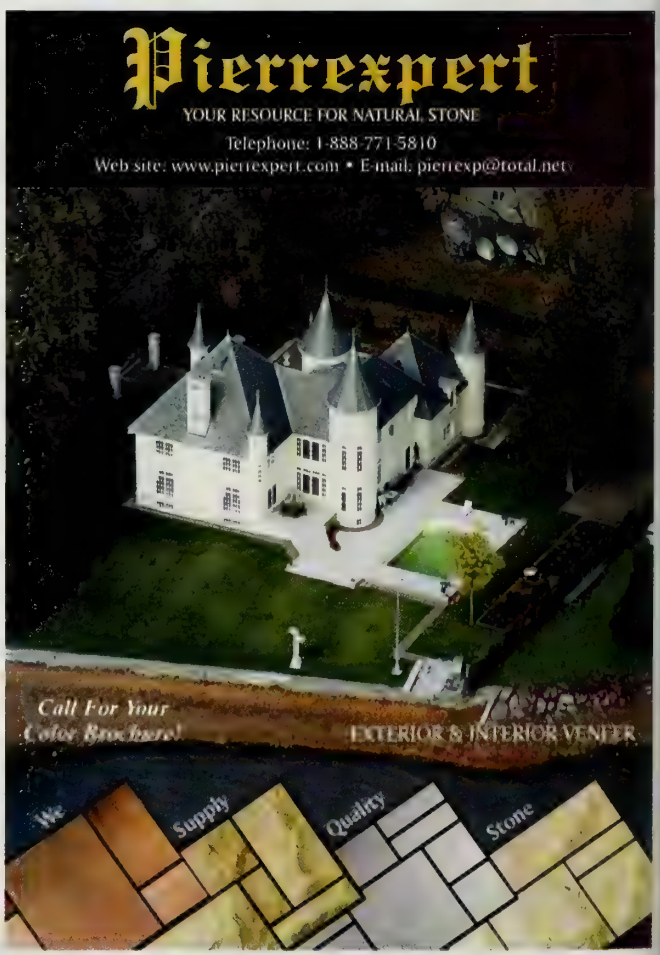


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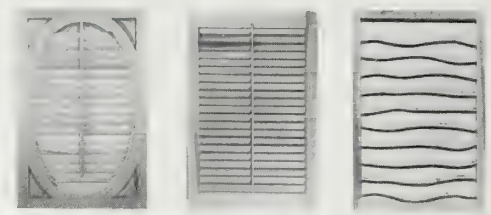
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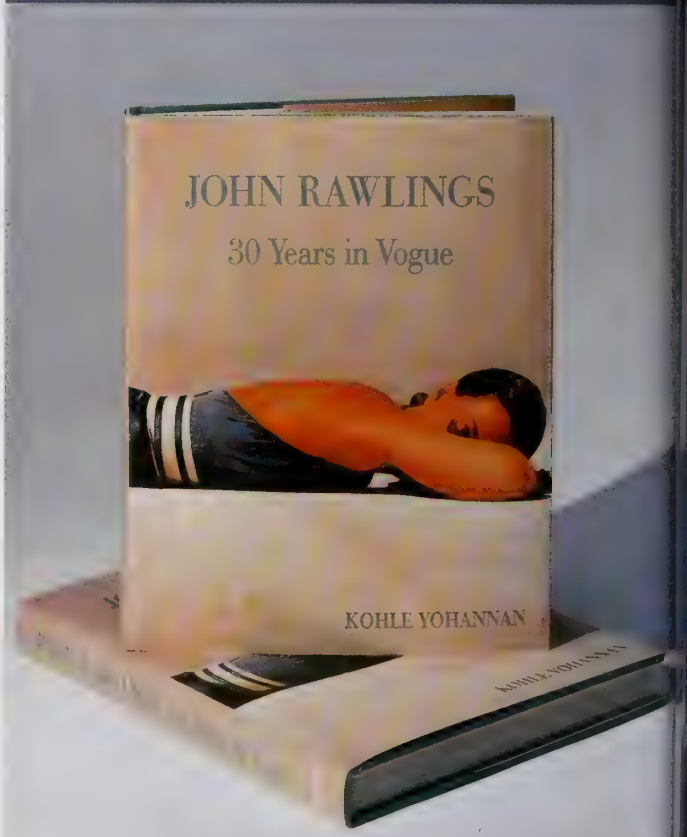
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reports with pride, "was when somebody asked, 'Which is the new bit?'"

Nesbit told designer Annabel Bartlett, who had handily decorated her Manhattan apartment, to keep things light and airy and to select soft colors, such as restrained yellows, greenish grays and subtle celadons, that wouldn't compete with the glory of what lay outside—the interior, when all was said and done, should seem as if it had fallen together contentedly over the years and "not as if it had been decorated 'wham! in one go,'" to quote Bartlett. Helping it to achieve this effect was the fact that the elements and furnishings would be coming from a multiplicity of sources: auction houses, salvage yards, an abandoned Victorian building at the foot of the property that had had to be razed because it was about to cave in, and Nesbit's own far-flung travels (the headboard hangings in her bedroom were made from saris she brought back from India; one of the carpets in the house she hauled home from Damascus; and an Ottoman copper tray is a treasure she picked up in Istanbul—"John Julius Norwich the famous Byzantinist was in the shop at the same time and said he would have bought it if I hadn't," she recalls with satisfaction).

Nesbit herself collected all the art for the house, including the Terry Winters drawing in the entrance hall landing, the two Rauschenberg digital print images on either side of the door to the den ("People insist that you have to make one cozy little room where you'll invariably wind up spending most of your time, so I did it, but I rarely sit there," she acknowledges), Lynn Davis's effulgent photograph of Palmyra on the balcony ("I bought it before I ever went there, but when I did, I was able to pick out the exact spot of the picture from acres of magnificent ruin"), and April Gornik's *Western Skies* above the living room mantel ("In the painting you look to the horizon—it's another manifestation of the aesthetic I'm drawn to").

In the lavishly windowed office adjoining the master bedroom, up in a far corner of the house, rests an antique iron daybed covered in a rustic cotton fabric. A layover at that daybed is a benchmark for every important manuscript that comes Nesbit's way. "I can't read sitting in a chair—it's an old hang-up from college," she confesses. "I can concentrate better lying on that daybed than anywhere else." On it were evaluated such best-sellers-to-be as Tom Wolfe's *A Man in Full*, Michael Crichton's *Timeline*, Jimmy Carter's *An Hour Before Daylight* and Robert A. Caro's *Master of the Senate*.

The last of Nesbit's decorative resources was conveniently local. In the neighboring village of West Cornwall she discovered Michael D. Trapp, a man for all seasons and almost all purposes: He owns an antiques shop, with a large stock of architectural ornaments, and at the same time has his fine hand in architectural consulting and garden design. "I knew that Michael, with his incredible green thumb, was the one to help the house settle naturally into the landscape," she says.

From Trapp, Nesbit bought four old Palladian windows for the conservatory end of her cavernous dining room—and when they refused to fit she went ahead and had contemporary versions of them made. But never one to be completely defeated, she commissioned him to design a poolhouse around the original ones. Trapp proceeded to furnish the place as well, providing everything from 17th-century Tuscan doors and 19th-century French terra-cotta floors to an antique Moroccan chandelier.

If the poolhouse creates its own conviction that it was "born, not built" (a distinction made centuries ago by the great Italian architect Vasari), then the same can surely be said for every other aspect of Lynn Nesbit's place of respite in Connecticut. □

Onassis had heard right: Lynn Nesbit's singular deal-making skills, along with her discriminating taste, had made her a genuine cultural arbiter.

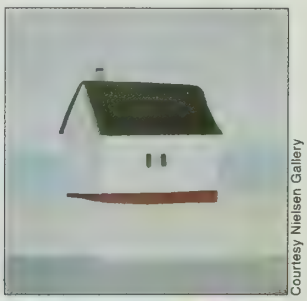
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THE MAINE ATTRACTION

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low by an oval band of gravel, brought up from the beach complete with stray shells and sea glass. In the Japanese manner, this band catches rainwater as it courses off the roof, and it also provides a convenient break between two surface treatments: dry-laid granite paving on the outside (to pamper the pear trees) and mortar-set stone in the center around the formidable dining table.

"We were thinking we would do a wood table until our mason said, 'You know, I've got some big stones here,'" Williamson says. The "big stones" turned out to be granite slabs, touched with lichen, that would not be out of place at Carnac. The table weighs three tons and had to be installed before the rest of the pavilion could be built. "In 1,000 years," Caroline Macomber muses, "there won't be anything left but that table, and people will rush to the most wonderful conclusions."

Buildings on North Haven Island tend to be simple and tough.

Right now, its use is perfectly clear: an inspired setting for a family and their good friends to enjoy an exceptional piece of land. The summer pavilion is the centerpiece of the annual lobster party that draws 200 to the Macombers' property ("Everyone fights for a seat near the hearth," Caroline Macomber says) as well as more private recreation. "We have wonderful, mad games of boule, and then sit there as long as we can," she says. "It's the hub of our family."

Sitting in the open pavilion, sheltered just enough, one is concerned only with whether the passing boats will steer clear of the many hazards on the approaches to North Haven—Drunkard Ledge, Dogfish Ledge, Calderwood Rock, the cruel Sugar Loaves. There are stories to tell and time to tell them; there are seals and deer. And when the sun sets, the only unnatural sound, beneath the whir of the wind and the clatter of waves rearranging gravel on the beach, is the lonely bass of a foghorn on a lighthouse across the Thorofare. Haven, indeed. □

UNBRIDLED PASSION

continued from page 209

"it doesn't matter how much makeup you put on; you're never going to be pretty."

To achieve the desired effect while balancing Santa Fe and European elements, Lawrence-Bullard used four-inch walnut planks for flooring in the smaller rooms and laid antique limestone tiles in a pattern resembling the Trianon's floor that coordinate with two imposing French country–style mantelpieces in the dining and living rooms. Reclaimed railroad ties now serve as ceiling beams in the larger rooms, while traditional Santa Fe vigas were introduced in the coved ceilings of the Asian-influenced boudoir and master bath. The walls were hand-finished in pigmented plaster (the dining room's include earth and crushed mica) in rich shades of ocher, red and green.

"It was very important to use saturated color to warm the rooms up," Lawrence-Bullard says. "The challenge of the house, because of its size, was to use overscale pieces and still make it feel cozy. We picked materials and colors specifically for that purpose and used textural materials like leather and silk, but not so that it was over-the-top grand." To "bring things down," the designer used antiqued nailheads and jute trim on furniture and unlined raw silk for window treatments. "The light is amazing in Santa Fe," says Lawrence-Bullard. "It's one of the reasons why people live there. The sun just pours through and diffuses, and when the wind blows, the draperies just billow. People tend to think of silk as very dressy, but when you see it, it's really quite casual."

"I never had drapes before," says LaPides, who, although she admits to rarely closing them, knew she wanted them for the 12-foot arched steel windows she had built after seeing them in a magazine. (She also re-created a fireplace in front of her bathtub from an ad that caught her fancy.)

Inspiration came from other unusual sources as well, such as LaPides's attraction to hand-painted Peruvian furniture. In the slightly Ottoman Empire–styled library, which is carpeted in a patchwork of overlaid Oriental rugs, a photograph of Sir John Gielgud in *his* library serendipitously echoes the shape and color of the bookcases. And to explain his selection of ornately turned French, Italian, English, Spanish colonial, Middle Eastern and especially the "quirky, whimsical" Portuguese furnishings from the 17th, 18th and 19th centuries, Lawrence-Bullard, an antiques dealer since the age of 12, quotes Oscar Wilde: "'All beautiful things belong to the same age.'"

Accordingly, Lawrence-Bullard had no trouble integrating pieces from his own line, Martynus, with the antiques and LaPides's collection of late-20th-century art. "I love to mix old and new," he says. "I think it's important to keep things fresh. And it's wonderful to work with someone who has an interesting art collection."

"If I love something, I put it in the gallery," LaPides says. "If I really love it, I take it home." Consequently, she has pieces by abstract painter Al Held; pop artist Alex Katz; James Havard, a painter whose work resembles that of Jean-Michel Basquiat; and photographs by her nephew Herb Ritts. "I was more formal with the placement of her art than she would have been," says Lawrence-Bullard, who enjoyed the yin-yang of their views on traditional aesthetics and symmetry. "We didn't use any special lighting for it. She didn't want anything to be showy."

Allene LaPides is in her element surrounded by her eight horses and eight dogs, most of them rescued, a few stray cats and the occasional field mouse.

As she leads a visitor around her artfully designed home, pointing out works of art with the personal anecdotes of a true patron, Allene LaPides is likely to reach out and gently caress the surface of a museum-quality painting. "She has a great sense of style," Martyn Lawrence-Bullard concludes. "And her house mirrors the freedom of her spirit." □

REMAINING FAITHFUL

continued from page 227

we put in a sunroom where they can play games, watch TV or listen to music." Then she added a screen porch. "The mosquitoes are terrible," the wife says.

The choice of what McCurry calls "utterly basic" materials was inspired by neighboring farms. The floors are concrete. The fire surround is cinder block. The stainless-steel kitchen counters and cabinets are stock items. Even the spiral staircase is "out of the box," she says.

She purposefully exposed the mechanical ductwork on the ceiling. Its silvery covering is a perfect foil to the all-aluminum dining chairs below, reproductions of the famous seaworthy chairs designed for the U.S. Navy in the 1940s.

What gives the homestead its warmth is the couple's collection of found objects and Michigan country antiques. In the living area, antique wicker armchairs are coupled with two olive-green sofas. A Chicago craftsman fashioned the long dining table from 100-year-old oak retrieved from a circus elephant barn. The table can seat 12.

The pleasing, spare interior is testimony to Margaret McCurry's unwavering vision. "The concept comes quickly, then I spend a lot of time in the design process, drawing and modeling, to make sure it all works," she says. "I watch the proportions very carefully. It's not necessarily the golden mean, but there is certainly an underlying classicism in the balance and order of it."

She thinks the house won a Distinguished Building Award from the Chicago chapter of the American Institute of Architects because it does two things at once. "It makes you feel both cozy and connected to the out-of-doors," she explains. "It's one of the tricks of axiality. There are layers, so you're always looking up or out into another space. You feel less enclosed; it's more interesting for the eye."

She enjoyed working with old friends as much as working on the project. "They were great clients because they knew when to stand back and let it go," she says.

The clients are equally happy. "Margaret recognized what we wanted, and we gave her carte blanche," the wife says. "The house works very well—and it's a fun place to be." □

KING PACIFIC LODGE

continued from page 232

But King Pacific is about more than its architecture and its appointments. Indeed, a combination of humility and sensitivity pervades the entire experience. Although not required to by law, the lodge pays the same foreshore lease to the Gitga'at, the local tribe that is part of the Tsimshian nation, as it does to the province of British Columbia. The building was designed to make a minimal impact on its setting. Moored amid one of the largest temperate rain forests in the world—astonishingly, the Great Bear Rain Forest, as the surrounding 12 million acres of wilderness is known, is still open to logging, and many of the aboriginal claims to it remain unresolved—King Pacific takes great care to introduce its guests to the landscape in all its natural, and political, complexity.

And the landscape is remarkable. Boats and guides set off from the lodge each morning and each afternoon, taking guests on a range of excursions. Fishing trips regularly produce the legal limit of wild chinook, coho, pink or chum salmon, halibut, red snapper and other species, depending on the season. Hiking trips open up vistas that range from pristine beaches to untouched lakes to—especially after the rain—dozens of threadlike waterfalls to bubbling creeks that cut through primeval, moss-upholstered forests. If you're lucky, you'll see a bear reaching into the water and lunching on a spawning salmon; if you're luckier still, you may see one of the island's rare white Kermode (or, as the Gitga'at call them, "spirit") bears, a strain of American black bear that carries a recessive gene for white coloration. Also abounding in the area are humpback whales, wolves, bald eagles, white-tailed deer, sea lions and sea otters, a family of which lives just behind the lodge.

More adventuresome guests can travel by helicopter to fly-fish in remote streams. Kayaks offer a more intimate experience of these waters. "Our guests come here to fish, absolutely," Wipf acknowledges. "But they also come to find peace. And to search. In nature, I've discovered, all people are searchers." At King Pacific, visitors may arrive without knowing exactly what they're searching for, but they're sure to find something unforgettable. □



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c) Peony **d) Red Rose**

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BUCKING TRADITION

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The house needed lots of wall space to show what they've accomplished—Walt, in his career as a football player and as a roper, and Debbie, in hers as a rodeo star."

Years before breaking ground, Debbie Garrison began collecting vintage western curios, attending auctions and ferreting out secondhand shops and yard sales. Knowing that one day her treasures would find a home, she simply boxed, labeled and stored them. "Walt would ask where an object or piece of furniture was going to be placed, and I'd always tell him I knew exactly where it was going and not to worry. For instance, I knew just where my Roy Rogers memorabilia collection would be displayed."

During the long gestation period, Debbie Garrison took note of craftsmen who specialized in western-style furniture. Later she commissioned distinctive pieces carved with cloven cows' hooves, rope, barbed wire, cactus, horseshoes and the ubiquitous longhorn head. Craftsmen also made the house's personalized front door. "I wanted it to be a focal point," Debbie Garrison says. "So I had them carve all the brands of our friends on it. The actor Wilford Brimley lives nearby, and his brand is there along with other neighbors'. The idea is that the moment you reach the entrance to the house, you immediately feel the warmth and openness." She designed a few furnishings herself as well. The three-tiered wagon-wheel cowboy chandelier dominating the living room was her concept. "I've always loved wagon wheels. I found the wheels, and another Texas-based designer made it for me."

Bucking bronc light fixtures! Walt Garrison's whittling collection! Saddle-seat bar chairs decorated with conchas and custom tooling! Till Goodan rodeo-pattern china from the 1940s! Saddles, boots, spurs and chaps lining the walls! If you've ever harbored a fantasy of becoming a cowboy or cowgirl, Walt and Debbie Garrison's house will inspire you to put your Wrangler's on, dig out your cowboy boots from the back of your closet, book a ticket to a dude ranch and hope that there are still a few vintage western treasures that Debbie Garrison hasn't yet discovered. □

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not despised. The couple had raised two daughters in that house, and they had too many happy memories to sit quietly while it was turned into kindling. "You've got to live in a place to know what you want," says Ellen Israel. "We knew what we loved and wanted to save, and we also knew what we needed to improve. The architect wanted to make his statement, not ours."

Most houses are designed with only a passing nod to how they will be furnished. If an oversize sofa or cabinet doesn't fit, buy a smaller one. No room for the grand piano? Listen to recordings. The Israels reversed the usual practice. They designed their house around their furniture. "If you love something," says Ellen Israel, "you have to have a space for it."

When they found that the walls planned for their sunroom—they call it the Four Seasons room—would not be long enough to accommodate two much-admired Georgian cabinets, they simply lengthened the walls. "There's a lot to be said for stubbornness," says Robert Israel. "We just decided we would get what we wanted, and we kept working and messing around with the plans until we got it. We did things the old-fashioned way. We plodded along." Even the exterior reflects their love of fine furniture, and the railing over the entrance is based on an 18th-century design.

One of the couple's most cherished antiques is not inside but out, purchased when they were attending a wedding in London. "What do antiques dealers do when they go to a wedding?" asks Robert Israel. "They shop." In one store he spotted a 19th-century gazebo in the courtyard, and it was love at first sight. Though the cast-and-wrought-iron structure that caused his heart to pound was, to use his words, "in ratty condition and painted a crazy black," he looked beneath the dirt and saw a graceful white pavilion, sitting proudly near his pool in Sag Harbor. An urgent call went out to his wife. "You've got to come and look at this," he told her. "We've got to buy it." And they did.

What they had not reckoned with was the laziness of the workers who took the gazebo down for shipping. Instead of struggling to unscrew the rusty bolts that held it together, they simply cut them, making reassembly a daunting task that took a Long Island craftsman nearly a year to complete. The result was worth the effort, and the Israels now look upon the gazebo as another room in their house. "If we have 40 people for cocktails, they all want to sit in the gazebo," says Ellen Israel, "and both our daughters want to get married in it."

It was not just to make room for furniture that the Israels renovated, however; it was also to make room for people—the many friends they wanted to entertain. "Every time you do something in a house, you're at a different stage in your life," says Ellen Israel. "We had young children, and the pool went in for them. Then, when Bob took up tennis, we put in a tennis court. In this last phase we've reached a point in our lives where we want to entertain. Our goal was to make everyone very comfortable, whether we were entertaining four people or 40 or 140. So far we've succeeded."

The last phase also brought another, more surprising change. A year ago the Israels overcame their lifelong resistance to pets, and their dozens of porcelain, needlepoint and bronze dogs now have a live companion, an exuberant and much-loved Maltese they call Humphrey—a very old, English name, of course. □

Most houses are designed with only a passing nod to how they will be furnished. "If you love something," says Ellen Israel, "you have to have a space for it."

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to talk about his "sweet, quirky and huggy" pet who once ate Joanne Carson's pink satin slippers and Charlotte Curtis's poinsettias and who periodically raids picnickers' baskets along Gibson Beach.

"Oh, she's very munchy all right," concedes Mr. Capote, pushing his Windex-blue-tinted prescription glasses up on his nose, shrugging and letting out his trademark, high-pitched giggle.

Off the enormous living room is a small screened-in porch, similar to ones in many southern homes, filled with his beloved wicker furniture. He uses it as a summer room when the breezes blow mildly from the sea. His bedroom, near the kitchen, is so stark and sparsely furnished it resembles a summer camper's tent. Near his cot-size bed are a stack of detective magazines, a reducing machine and the usual pile of favorite books.

"I like to have my own things around me. Even when I travel to my other houses in Switzerland and in California, I take things of my own with me," says Mr. Capote, whose permanent base is a sleek apartment in the U.N. Plaza in Manhattan.

"I'm a great houseguest. I only appear at mealtimes. However, I really don't like people staying with me. It's interrupting."

His Sagaponack schedule is uncomplicatedly regular. "I get up around 7:00 A.M. and work until 11:00, stopping to read the papers. I work again until 1:00 P.M., when I have my lunch. Then I drive to the post office, do my errands, go for a walk. I fool around in the evenings, reading, walking Maggie. I have my dinner by 7:00 P.M., and I'm usually in bed around 9:30 with a book."

Currently at work on his long-awaited novel, *Answered Prayers*, the author recently finished his first film role, in *Murder by Death*, a Neil Simon script.

"You'll have to wait to see what happens, but it's going to be a lot of fun. It has a great cast—Peter Sellers, Orson Welles, Myrna Loy, Eileen Brennan, Peter Falk, David Niven, Madeline Kahn, James Coco, Nancy Walker—and I have the lead part!"

He plays Lionel Twain, an eccentric millionaire living in a gloomy Victorian mansion in New England, who is a foremost authority on detective fiction. He thinks his casting is "perfect," given his interest in crime and his best-seller *In Cold Blood*.

He is a collector, and he knows it. There's a wonderful photograph taken several years ago by society photographer Slim Aarons of a youthful Capote perched on a Victorian sofa surrounded by many of his favorite things. "I like to collect things, Victorian things, and mix everything together. I enjoy looking for and at all of them. I'm not sure I need them. I've got too much, and I haven't edited myself lately!"

He designs his own interiors. "For me, it's a bore to use a decorator. I know exactly what I want. I just don't care to have someone come in and tell me what I need to live with. I *know*."

His philosophy of good interior design? "Something that's not immediately offensive when you walk into a room. Of course it may be, eventually."

Born in New Orleans and raised in the South, he began *Breakfast at Tiffany's*, his famous classic, with the line, "I am always drawn back to places where I have lived, the houses and the neighborhoods." Sagaponack, in many ways, reminds him of home. "I moved around so much as a child, I never had a sense of home. Maybe I did when I was 11 and I lived in a rural town in Alabama."

Eyeing a hat rack above his bricked fireplace, the writer capriciously points to his assortment of rumpled panama hats.

"Home is where I hang my hats," he laughs. "However, I keep leaving them when I go visit people. I don't have as many as I used to because I don't recover them all. People always promise to send them back, but they don't." □

The barefoot Mr. Capote picks up a rag mop as delicately as Fred Astaire tapped his dancing cane and starts to dust.

A listing of the designers, architects and hotels featured in this issue

Pages 56–68:
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140 Briarpatch Road
Stonington, Connecticut 06378
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Pages 72–78:
Tigerman McCurry Architects
~~444~~ North Wells Street
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Ashland, Oregon 97520
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Frank Balogh Architect
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By appointment

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Pages 244–251:
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8721 Beverly Boulevard
Los Angeles, California 90048
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